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The whole of the first volume, and about one-third of the second, contain comprehensive accounts of the colonies and possessions of Great Britain, their origin, constitutions, trade, taxation, and institutions generally, their relations to one another, and especially their attitude towards the mother country. Sir Charles begins with Newfoundland, the nearest to Great Britain of those of her colonies which possess responsible governments, and the colony which claims to be the oldest English settlement in connexion with the crown. The next in order of our colonies is the Dominion of Canada. Canada, we learn, is less separatist in feeling than young Australia, in spite, says Sir Charles, of the neighbourhood of a rival and attractive English-speaking power. But may not this neighbourhood be rather a cause of the loyalty of the Canadians? It is one thing to become an independent nation, and another to be absorbed by a powerful neighbour. In the province of Quebec the Church of Rome has a stronger position than in any Roman Catholic country in Europe—stronger even than in Belgium, or in Ireland itself. She has the power of a State Church, and, indeed, greater powers than those enjoyed by the Church of England. The Church has the power to

assess and raise rates for the support of ecclesiastical fabrics, and her property is exempt from municipal taxation. Sentences of excommunication are published by some of the Lower Canadian journals, with the names of the offenders, almost in the way in which bankruptcies are gazetted in communities less ecclesiastical. The prime minister of Quebec lately appeared at a public festival in the gorgeous raiment of a papal order, and the bishops and priests exercise a somewhat minute supervision over the lives of their people. The tone of politics is higher in Canada than in the United States, and there is less abstention from politics among some of the best men than is the case across the border. The leading men are throughout the Dominion willing or anxious to undertake parliamentary duties. The fact that members are paid does not call forth the imputation that they seek seats for the sake of the stipend, and scandals of corruption are all but unheard of. In the opinion of Sir Charles Dilke, Canada has the certainty of a prosperous future before her. He considers that, of all lands under a temperate climate to which British emigrants can go, North America is by far the most accessible; and, until that continent is completely filled, it is unlikely that they will go elsewhere in great numbers. The Argentine Republic is farther off, and is a land of Spanish and Italian speech; South Africa is too largely peopled by Dutch and natives; while Australia is still more distant. It will be noticed that this applies as much to the United States as to the Dominion of Canada; and it may be doubted which has most inducements to offer to the intending emigrant. Canada possesses one great disadvantage in the enormous length of the frontier between it and the United States, one half of which is purely artificial. Of wholly unprovoked invasion, the Dominion, Sir Charles thinks, runs no risk; but war between the United Kingdom and the United States, though happily improbable, is a possible contingency for which he pronounces the Canadians to be totally unprepared. Apart from Canada, we would quote the following interesting observation:

"The Spaniards of Mexico and of Central and South America have given way to an active and intelligent mixed race of Spanish, Indian, and Negro blood; and it is a remarkable fact that while the English in North America, who, on the whole, adopted a humane treatment of the natives, have, in fact, destroyed them, the Spanish, who robbed and massacred through two-thirds of the New World, have themselves very largely been absorbed by the Indian race."

The chapter on "The Protection of Native Industries" is second to none in interest, and the author discusses the subject with his usual ability and remarkable candour. He does not treat the Protectionists as idiots, nor talk of Free Trade as if it was a dogma in religion or an axiom in mathematics. He is willing to admit that there is much to be said on either side; that under a certain set of circumstances one cause may be expedient, and under a different set the other.

"The fact is," he writes, "that it is not easy for a Free Trader to give a perfectly fair statement of the facts bearing upon colonial Protection without being himself thought to be an apostate; for it is necessary in the first place, and

above all, to point out that many of the statements made by British and by New South Wales Free Traders with regard to the consequences of colonial Protection will not stand the test of examination. In *Greater Britain* I pointed out that colonial Protection was not only strong but growing, and that it had in Victoria and Canada the support of many extremely able and intelligent men who were perfectly convinced Protectionists, while throughout the colonies there was a rapidly increasing minority in its favour. Since that time the whole of the great self-governing colonies, except New South Wales and the Cape, have become Protectionist, while the Cape has heavy duties upon most goods, put on, however, mainly for revenue purposes, but now beginning to give rise to a growth of protectionist opinion; and in New South Wales the Free Traders hold their own only by a bare majority. The comparisons which have been drawn between Victoria and New South Wales by the Free Traders and the Protectionists during the last sixteen years, when impartially considered, prove that neither Protection nor Free Trade has much affected the neck-and-neck race which the colonies have hitherto been running."

It is important in this discussion to keep distinct the three separate purposes for which high duties have been charged: (1) For revenue purposes as at the Cape, and in New Zealand, if, as we understand, the enormous duties lately imposed are levied on all goods of every description imported into the colony, whether of a kind manufactured in the colony or not; (2) for *bona fide* protection; (3) for political reasons, as some of the direct taxes on real estate and on successions in Australia, and the progressive income-tax in the Pays de Vaud, alluded to by Sir Charles Dilke. We cannot agree with him that Vaud is one of the most enlightened cantons. We believe it to be much the reverse, and that this may be attributed to the small proportion the town population bears to the purely rural. One effect of the imposition of the graduated income-tax in Vaud has been to drive many comparatively wealthy men out of the canton, and even some manufacturers have moved their staff and plant. It appears that in Australia one of the principal objects of the Protectionists is to keep up wages—an explanation of Protection being in favour with democracies. Our author finishes this chapter by refuting, from the example of Victoria, the statement of Sir Lyon Playfair that "Protection leads slowly, but surely, to Socialism, and tends even to Communism."

"Now colonial example," says Sir Charles, "so far from giving support to this contention, goes to show that Protection in Canada and in Victoria, where it has long been tried, has a decidedly conservative effect; and no country in the whole world has less leaning towards revolutionary Socialism or towards Communism than has our Protectionist colony of Victoria."

He blames Sir Lyon Playfair for ignoring, like too many writers, the evidence afforded by the history of our colonies; and in another place he says—

"So complete is our ignorance with regard to colonial experiments that it is equalled only by the want of knowledge in the colonies about one another. As regards the federated colonies of Australasia, the institution of the Federal Council has done something to familiarise a few statesmen with the legislation of other colonies; but generally speaking,

Australian politicians know little of what has been done outside of their own state, and nothing about Canada or South Africa, while Canadian statesmen are in a condition of blank ignorance about Australia."

Sir Charles has a chapter, headed "Future Relations between the Mother-Country and the Remainder of the Empire," which is not entirely satisfactory. All the various schemes for federation or for closer union are discussed, and none of them is pronounced thoroughly practicable. In his opinion, the crux of imperial federation lies in the tariff question.

"It seems," he writes, "of little use to discuss the details of schemes for the future government of the empire involving a closer connexion between the mother-country and the colonies than that which exists at present, unless colonial feeling generally would tolerate an attempt to draw more taut the ties that bind the component parts of the empire to one another."

And he adds that in the last two years there has been a marked change in the direction of opposition to the idea of imperial federation, and the majority of Australian colonists are disinclined to trouble their heads upon the question. Australia, too, we are told, is gliding by insensible degrees into a national life; and, while an alliance between herself and the mother country on present conditions may long continue, it would be highly dangerous to attempt to replace it by a tighter bond. Nor can it be said that the idea of imperial unity, which, so far as regards Canada, dates from the time of Adam Smith, has made rapid progress of a practical kind; nevertheless there is a certain drawing together of the ties that now connect the mother country with the colonies from the increased facilities of communication.

The defence of the vast empire of Great Britain is a subject which Sir Charles Dilke has made his own, and on which he can speak with more authority than probably any other civilian. For some time he has been doing his utmost to awaken the public to a sense of our want of preparation in the event of war breaking out, and now he writes:

"The danger in our path is that the enormous forces of European militarism may crush the old country and destroy the integrity of our empire before the growth of the newer communities that it contains has made it too strong for the attack. It is conceivable that within the next few years Great Britain might be drawn into war, and receive in that war, at the hands of a coalition, a blow from which she would not recover, and one of the consequences of which would be the loss of Canada and of India, and the proclamation of Australian independence. Enormous as are our military resources for a prolonged conflict, they are inadequate to meet the unprecedented necessities of a sudden war."

He devotes a considerable space of the portion of this book which treats of India to its defence against a possible invasion by Russia, and our relations in that connexion with Afghanistan. All this will probably be beyond the ordinary reader; but it is of vast importance to keep the subject before the public. It is melancholy to read that

'it is hardly possible for those who have given careful attention to this subject to realise how little it is understood by many of those in England who are supposed to be authorities

upon the question, and who, to the great danger of the empire, are allowed to throw difficulties in the Indian Viceroy's way."

He insists on the absolute necessity of our being sufficiently prepared to win the first big battle; for if we should lose it, the native states will turn against us.

In his able chapter on "Imperial Defence" Sir Charles pronounces against our relying entirely on our navy in case of war. He points out the impossibility of an effective blockade of the enemy's ports, or of stationing men-of-war at every vulnerable point, and the absolute necessity of sufficient picked troops being ready to cope with an invasion. The possession of innumerable safe posts in all parts of the world forms one of the chief elements of our maritime power, and the necessity for sufficient and properly defended coaling stations is pre-eminent. One of the first objects of our navy in war must be the destruction of the enemy's coaling stations.

On the subject of the danger of our being starved by losing the command of the sea, Sir Charles is both original and convincing. He writes:

"It is not at all certain that if we lost for a time the command of the sea it would be so easy to starve us here at home that no nation would be at the trouble to organise an invasion. The word *investment* has been freely used to describe the condition of partial blockade in which we should have to live if our command of the seas was gone. *Investment* is a military term applied to the early stage of a siege, and means the process of occupying all the approaches to a fortified place so thoroughly as to exclude the possibility of the reception of supplies; but for investment to be fatal it must be complete. The proportion between the mouths to be fed inside and the land defended must be such that sufficient food cannot possibly be produced for the supply of the garrison and the civil population after accumulations have been exhausted; and in order to produce complete investment the besiegers must have a force proportioned to the extent of the circumference which is to be invested; while the military strength of the country within which the investment takes place must have been so broken down that there is no power to raise the siege. The whole of these conditions are not likely to be fulfilled in the case supposed—a struggle of the British Empire single-handed against two naval powers. No doubt we should suffer some reverses at sea in the future as always in the past; but it is difficult to believe that the United Kingdom could possibly be invested in the early stages of a war. The first effect of a naval struggle would be to raise the price of all commodities dependent on sea transport. Our sailing vessels would be laid up, and the least fast among our merchant steamers transferred to other flags. One result would be a considerably increased production of food at home. There would also be an immense sudden importation in view of rising prices. In the eleven days between September 4 and September 15, 1870, Paris was supplied with five months' food; and although the conditions are not the same, still, even in the case of England, the country would to a large extent victual itself in advance by the ordinary operations of trade. Much waste of food would cease through enforced economy, and every inch of soil would be occupied in the production of grain or meat. While great accumulations of food would have taken place at the very commencement of the war, the quantity of food bought and consumed would somewhat diminish, and the United

Kingdom would come much nearer to providing for its own necessary supplies than it has done for many a year. If ever complete investment took place, there would, of course, be hardship; but it is not certain that that hardship would be unbearable, or that we should be starved out of existence. . . . Moreover, even after investment had been attempted, I doubt whether the United Kingdom could be debarred from receiving any supplies by sea."

If we were asked which was the ablest part of this very able book, we should say the chapter on "Indian Defence."

WM. WICKHAM.

*Life of Harriet Beecher Stowe.* Compiled from her Letters and Journals, by her Son, Charles Edward Stowe. (Sampson Low.)

SEEKING that the public life of Mrs. Harriet Beecher Stowe covers a period of something like forty years, during which time she has been a prominent figure both in literature and in social movement, the biography now published is sure of numerous interested readers in the old world as well as in the new. It is a simple story enough—the record, not perhaps of a great, but at least of a useful and honourable career.

Mr. James Russell Lowell considered Mrs. Stowe a woman of genius; at any rate she was the possessor of high talent, even if a certain lack of clearness of mental perception, which caused her judgment to be sometimes faulty, makes us hesitate to apply to her the word genius. She was an emotional rather than an inspired woman. If we compare her with country-women of her own, we find she had neither the large mental grasp of Margaret Fuller nor the spiritual height and breadth of Louisa Alcott. Yet, within her narrower sphere, she was admirable—an earnest, brave, and pious woman. If she erred in judgment, assuredly she was never false to the highest truth she knew. We read that, when she was ten years of age, she wrote a school composition on the subject, "Can the Immortality of the Soul be proved by the Light of Nature?"; and at thirteen she was "powerfully affected" by reading Baxter's *Saint's Rest*, and "much interested" in Butler's *Analogy*. These, it must be confessed, were not favourable symptoms; but, happily, the seemingly morbid tendency did not survive in her, unless, indeed, some leanings toward the cruder forms of spiritualism, and other occasional exhibitions of over-credulity, are to be regarded as its later development. She was naturally unobtrusive, what is termed a "domesticated" woman—one who loved her family and her home so well that, had she been destined to remain always in the background, she would have been well content. No doubt, fame did please her, while public censure touched her deeply. But she seems to have had no constitutional craving for notoriety of any kind; and, from beginning to end, her own home and family held the chief place in her regard.

Circumstances brought her into prominence. She belonged to a family of clergymen. Her father was the famous Lyman Beecher; six of her brothers were ministers, and her husband was a minister. Unlike most of the American clergy of that day, they were actively interested in the emancipation of the



negroes; and so it came to pass that Mrs. Stowe, both before her marriage and after, lived largely in an atmosphere of Abolition. She came in contact with slaves; she heard much of their sorrows, and witnessed the efforts of her own family in their behalf, until at length she was moved to use her own special talent in the same cause. *Uncle Tom's Cabin* was the result—a work which, as her biographer says, “was an outburst of deep feeling, a cry in the darkness.” Its effect was instant and great. Public feeling was aroused in a way which nothing else could have aroused it. That outbursts of this emotional kind are perilous need not be questioned. Oftener than not they do more harm than good. But occasionally they are so timely and necessary that they effect some great end. *Uncle Tom's Cabin*, says Mr. Stowe, made the Fugitive Slave Law inoperative. At any rate, it did much to arouse the dormant moral sense of America, and proved a factor, which it is not easy to over-estimate, in the Abolition movement. Other works followed from Mrs. Stowe's pen, only less powerful than *Uncle Tom's Cabin* for the special end she had in view, and superior to it as contributions to literature. In her time, she was the victim of extravagant praise and of equally extravagant censure; and it speaks well for the steadfastness of her character that neither one nor the other spoiled her in the least. From first to last there is the same cheerful outlook upon life, the same fidelity to duty, and the same simplicity.

In a letter written by Nathaniel Hawthorne to Mrs. Stowe in 1863, John Bull is described as “a hardened and villainous hypocrite,” caring “nothing for or against slavery, except as it gave him a vantage-ground on which to parade his own virtue and sneer at our iniquity.” Nevertheless, Mrs. Stowe's own experiences in this country were pleasant enough. She was welcomed enthusiastically on her first visit, which took place when *Uncle Tom's Cabin* was at the height of its popularity, and cordially on subsequent occasions. She found many warm sympathisers with the cause with which she had identified herself, and made many friends. Among these were the Duchess of Sutherland, the Duke and Duchess of Argyll—for in those pre-crofter days the Duke of Argyll was a prominent denouncer of oppression—Lady Byron, Mrs. Browning, George Eliot, and Mrs. Gaskell. It was, of course, the intimacy with Lady Byron which led to the one great blunder of Mrs. Stowe's literary career. That Mrs. Stowe not only believed the story which she told, but also exercised great courage in undertaking to make it known, need not be doubted. Her error was not of intention, but of judgment. Deficient in critical powers, she was not constituted to balance evidence properly. Her action in the Byron matter, like her action with respect to slavery, was an outburst of the emotional kind; but, unlike the other, it was untimely and mischievous. Mr. Stowe treats of this subject in his biography with tact and delicacy.

An eminently characteristic letter from Mr. James Russell Lowell to Mrs. Stowe is printed in this volume. The occasion which called it forth was the publication of *The Minister's Wooing* in the pages of the *Atlantic Monthly*, of which famous magazine Mr. Lowell was

then the editor. In his opinion, *The Minister's Wooing* was one of the best of Mrs. Stowe's works. What he valued in *Uncle Tom*, he says, was “the genius and not the moral”; and he proceeds to discuss at some length the much-debated question of moral purpose in fiction:

“A moral aim is a fine thing; but, in making a story, an artist is a traitor who does not sacrifice everything to art. Remember the lesson that Christ gave us twice over. First, he preferred the useless Mary to the dish-washing Martha; and next, when that exemplary moralist and friend of humanity, Judas, objected to the sinful waste of the Magdalen's ointment, the great Teacher would rather it should be wasted in an act of simple beauty than utilised for the benefit of the poor. Cleopatra was an artist when she dissolved her biggest pearl to captivate her Antony-public. May I, a critic by profession, say the whole truth to a woman of genius? Yes? And never be forgiven? I shall try, and try to be forgiven, too. In the first place, pay no regard to the advice of anybody. In the second place, pay a great deal to mine! A Kilkenny-cattish sort of advice? Not at all. My advice is to follow your own instincts, to stick to nature, and to avoid what people commonly call the ‘Ideal’; for that, and beauty and pathos and success, all lie in the simply natural. . . . There are ten thousand people who can write ‘ideal’ things for one who can see and feel and reproduce nature and character. Ten thousand, did I say? Nay, ten million. What made Shakspeare so great? Nothing but eyes and—faith in them. The same is true of Thackeray. I see nowhere more often than in authors the truth that men love their opposites. Dickens insists on being tragic, and makes shipwreck” (pp. 333-34).

Wise and suggestive words truly, even if marred, as much of Mr. Lowell's criticism is marred, by over-statement. He sacrifices too much to fine telling phrases. That concluding sentence about Dickens, for example, contains an element of truth as part of a comparison between Dickens, on the one hand, and Shakspeare and Thackeray on the other; but to say he “makes shipwreck” is a vivid statement in excess of the truth. This same letter abounds in “potted wisdom,” such as—

“Let your moral take care of itself, and remember that an author's writing-desk is something infinitely higher than a pulpit” (p. 335). . . . “As for ‘orthodoxy,’ be at ease. Whatever is well done, the world finds orthodox at last” (p. 335).

Other letters, hardly less interesting than the foregoing, may also be found here—from Mr. Ruskin, from George Eliot, and from Dr. Holmes.

Several admirable portraits adorn the volume, not the least interesting of which is that of Prof. Stowe. What we see in this portrait, and what we are told in the accompanying pages of this scholarly man, make us wish to know more. If there is a fault to be charged against the biographer, it is that he has been too reticent about everyone excepting the subject of his book. His father, at least, might with advantage have been more fully displayed.

To read the private history of a simple-hearted and faithful woman such as Mrs. Stowe is naturally agreeable and profitable; and the lucid, temperate, and unobtrusive manner in which the Rev. Charles Edward Stowe has set it before us enhances the

benefit greatly. He has avoided the pitfalls which beset biographers, with signal success. Over-minuteness, over-statement, cowardly or dishonest suppression of unpleasant truths—none of these is to be found. Instead, we have a plain narrative of facts, well arranged, and well set forth, with a good critical perception of fitness and proportion, all which merits are the more noteworthy in the case of a son writing the biography of his mother—an undertaking, one would think, peculiarly difficult.

WALTER LEWIN.

*Luz Mundi.* Edited by Charles Gore. (John Murray.)

THE origin of this “series of studies in the religion of the Incarnation” is the first thing to be noted about them. The eleven contributors, most of them by this time leaders of High Church opinion in the Anglican Church,

“found themselves at Oxford together between the years 1875-85, engaged in the common work of university education, and compelled for their own sake, no less than that of others, to attempt to put the Catholic faith into its right relation to modern intellectual and moral problems.”

*Luz Mundi*, therefore, the result of their attempt, is an “effort on behalf of the Christian creed in the way of explanation” by men of proved ability and learning, whose peculiar position as Oxford tutors has compelled them to study the problems of modern philosophy and modern science more candidly and thoroughly than is possible to the clergyman engaged in parochial work; and this will gain for them a respectful hearing from many who are accustomed to ignore Christian apologetics altogether. The essayists, moreover, taken as a body, can claim to speak for the most active, if not the most powerful, section of the English Church. Their volume may almost be called a manifesto of the High Church party.

These facts prepare us for a remarkable volume, and we are not disappointed. No sort of literature is more eagerly shunned by the casual reader than the second-rate religious essay; but in compensation, when work of real originality and conviction is produced, he is even more interested and moved than the professional theologian. *Luz Mundi* will be widely read. The learning, the literary gifts, the philosophical grasp of the authors, are undeniable; and their earnest sincerity, their missionary spirit, gives their writing a strength and directness unattainable by the mere scholar. Their method, also, is popular; it is not too rigorous and scientific; the new views put forward are not insisted upon so fiercely as to disconcert and turn back timid readers.

To attempt a detailed criticism of the twelve essays in this volume is impossible; we must be content to point out their meaning as a manifesto of High Church views. It is the position taken up by the writers on inspiration that is new and important. They re-state and re-model the current orthodoxy, in deference to two movements of modern thought which hitherto their party in the English Church has not, as a party, admitted to be reconcilable with orthodoxy. Canon Moore, Mr. Talbot, Mr. Illing-

worth, and Mr. Gore, accept the theory of evolution in more or less general terms. They do not deal with the theory in its relation to physical science, except indirectly; but they accept and welcome it as spiritually and historically applicable to religion. The philosopher has often smiled at the implicit evolution latent in many of the writings of even orthodox divines, and noted with satisfaction the insensible advance of the spirit of the age; but in *Lux Mundi* he will find the theory explicit. The authors entertain the angel awakes, and rejoice in the angelic nature of the visitant. Secondly, the essayists, without committing themselves to any results, recognise the importance and necessity of the scientific criticism of the Old Testament; they cordially, and opportunely, bless the work of Canon Cheyne and Canon Driver, and even quote with approval from Prof. Robertson Smith; they contend that:

"The Church cannot insist upon the historical character of the earliest records of the ancient Church in detail, as she can on the historical character of the Gospels or the Acts of the Apostles."

The question has to be asked as to the earlier part of Jewish history:

"Does it pass back out of history into myth? In particular, are not its earlier narratives, before the call of Abraham, of the nature of myth, in which we cannot distinguish the historical germ, though we do not at all deny that it exists."

The theory of evolution is applied by the essayists historically and philosophically. Mr. Illingworth's essay on "the Incarnation and Development" is a bold and striking enforcement of the view that "no sooner was the incarnation accomplished than it flooded the whole part of Greece no less than Judaea with a new light." Both Mr. Talbot and Mr. Gore shrink somewhat from this position, and even clash with it occasionally. The essayists have not striven after strict and logical agreement with each other, nor apparently made any effort to detect inconsistencies, and suppress contrary and wayward currents of thought, which increase the charm and suggestiveness of the individual essays, but undoubtedly obscure the meaning of the book as a whole. The hostile critic, when Mr. Illingworth speaks of the Greeks as inspired and talks of the discoveries of science as revelations, will easily confute him out of Mr. Talbot's "Preparation in History for Christ"; and Mr. Gore and Canon Moore cannot always be reconciled; but on the whole the common desire and tendency of these four writers is to insist that "the pre-Christian religions were the age-long prayer. The incarnation was the answer."

Canon Moore applies evolution to the philosophy of religion in a paper on "The Christian Doctrine of God." His essay makes us painfully conscious of the loss sustained by his recent death. It contends that evolution

"restores the truth of the Divine immanence which deism denied. . . . Science had pushed the deist's God farther and farther away; and at the moment when it seemed as if He would be thrust out altogether Darwinism appeared, and, under the disguise of a foe, did the work of a friend. It has conferred upon philosophy and religion an inestimable benefit, by showing us that we must choose between two alternatives."

We have only one remark to make upon Canon Moore's argument. In making the claim that the Christian doctrine of the Trinity answers the two demands of reason for a unity of the reasonable and for the immanence of the reasonable in nature, he occasionally forgets that the Christian doctrine is a mystery; "the unsolved contradiction of non-Christian thought" is recognised and accepted in the Christian doctrine, but not solved. It remains a mystery.

But we must pass on to Mr. Gore's recognition of the importance of modern criticism of the Old Testament. As regards the mythical character of the opening chapters of Genesis, the possibility of "erroneous anticipations" in the prophetic writings, and of editing and idealising in the historical books, he speaks quite clearly. But he does more than this. He is aware of the folly of those apologists whose ignorance of the nature of scientific proof permits them to assert that the Old and New Testament books are equally verifiable, and he perceives that their one reasonable argument for insisting on the equal historical reality of both canons is the plea that Christ pledges Himself to the accuracy of the Old Testament. Mr. Gore answers this plea by arguing that Christ "shows no signs at all of transcending the science of His age," and "shows no signs at all of transcending the history of His age."

It is clear that the authors of *Lux Mundi* have been moved by a very earnest desire to recommend the truth of their religion to minds at present alienated. Their position at Oxford has made them alive to the fact that, speaking generally, their Church does not draw into the ranks of her ministry the ablest and strongest minds of the nation. The orthodox theory of inspiration is largely responsible for this. The classical education England has preferred in the past to insist upon has continually kept before the minds of the educated the falseness of a theory which denies any inspiration to the literatures and histories of Greece and Rome. The young man who has been led back from scepticism by "a chorus-ending from Euripides" to what Canon Holland so eloquently defines as faith—to some measure of communion with a living god, if only the god of Socrates—may well shrink from declaring even implicitly that this literature which has saved him was after all unnecessary to his salvation.

We have no space to criticise Mr. Ottley's exhaustive and learned treatise—it is much more than an essay—on "Christian Ethics," and we have omitted all reference to the distinctively High Church essays—those on the Church and the Sacraments. Mr. Lock's paper we do not admire. A controversial argument is useful only in so far as it recognises its opponent's point of view. Mr. Lock's essay is unsatisfactory, because it continually draws from premises with which we all agree deductions which many of us entirely dissent from. Mr. Lytton, in his treatment of the Atonement, leaves out the question of the personality and power of the evil spirit—an omission to be noticed in all the essays. Moreover, we should like him to examine more rigorously McLeod Campbell's finely expressed explanation of Christ's sufferings as "a perfect Amen in humanity to the judgment of God on the sin of man." Is it

credible that the Deity should demand any repetition or doubling of the awfulness of sin on His own account? Does not the idea involve the immoral confusion between sin and suffering? Mr. Lytton feels very strongly the inadequacy of much popular teaching on the Atonement, but he scarcely succeeds himself in getting above it. His essay is rather a useful survey of the problem than a fresh contribution to its solution.

RONALD BAYNE.

*The Marriages of the Bourbons.* By Captain the Hon. D. Bingham. In 2 vols. (Chapman & Hall.)

THIS is an interesting book, a very interesting book; nor can it be regarded as anything but a "happy thought" which has led Capt. Bingham to string together the Bourbon marriages into an almost continuous story. And if some of the pearls thus chapleted are strange, and some grotesque; and if their strangeness and grotesqueness become all the more striking from juxtaposition—why, even so, the result has an undeniable fascination.

While describing the book as interesting, it is, however, only right, I think, to warn the "general reader," for whom, after all, such books as this are written, that the first sixty pages are scarcely a fair sample of what comes afterwards. For in those earlier pages the author is merely chronicling, and, as it were, in short-hand. He is rapidly tracing the descent of the Bourbons from St. Louis, and carrying the family record, at high speed, to the sixteenth century. But when once that point is reached—when once he begins to enter into the negotiations that led to the marriage of Anthony of Bourbon with Jeanne d'Albret, when once he is dealing with royal Bourbons who held sway, if only in the little principality of Navarre, then his pace slackens. He takes time to look about him, culls from the wayside here and there such flowers of anecdote—"foul-flesh'd agaries of the holt," one is sometimes tempted to call them—as come in view, and is altogether an erudite, lively, and amusing companion.

And what a curious medley of marriages these Bourbon marriages are, and how oddly assorted some of the royal couples! Policy, not love, brought nearly all these people together; and, alas! even in the few cases where love had a hand in the match, the results were scarcely more satisfactory. Jeanne d'Albret had suffered a good deal of persecution, including a mock marriage to the hated Duke of Cleves, before she was allowed to marry Anthony of Bourbon; but she scarcely found an ideal husband in that vacillating, weak, pleasure-loving prince. Neither did the Grande Mademoiselle's constancy obtain adequate reward when, after long years of weary waiting, Louis XIV. graciously permitted her to give her hand, and what he had not filched of her fortune, to Lauzun, for Lauzun treated her shamefully. "Vanity of vanities," one is tempted to cry with the Preacher when reading these records of the great ones of the earth. Their power, their pleasures, and their loves—how much of these were vanity! But of all vanities their policy was, perhaps, the lightest.

So little seems to come of it! And, even when something does come of it, that some-



thing is so different from what had been purposed and anticipated. The young Prince of Béarn, afterwards Henry IV., is married to Marguerite de Valois; and these ill-starred nuptials, far from depriving the Huguenots of their natural chief, send him back to their camp with store of St. Bartholomew memories, and the knowledge that he has a wife whom no man can honour. Later, being king, he marries Marie de Médicis; and the breath is scarce out of his body when she sets herself to reverse his cherished policy, courts the Spanish alliance, and ultimately arranges that her son, Louis XIII., shall marry the Infanta, known in French history as Anne of Austria. Strange nuptials these between the cold-blooded lad and his child-wife—nuptials only paralleled for strangeness by those in much later years between the Dauphin, afterwards Louis XVI., and Marie Antoinette. And here again—I am speaking of Louis XIII.'s marriage—there are political provisions falsified, and hopes unrealised. But so it is all through; and so it is especially when Spanish marriages are in question, whether in the days of Louis XIV., or in days that are almost our own. Everything in these matrimonial alliances is sacrificed to policy, and the results, so far as policy is concerned, are mainly null or adverse.

All such matters Capt. Bingham sets forth duly; for this book, it must be understood, covers wider ground than the title would strictly imply, and embraces, not only the marriages of the Bourbons, but what brought about the marriages, and what came of them—nay, goes beyond, and includes, with equal fulness of detail, the marriages "of the left hand," which were so many and important in the reigns of Henry IV., Louis XIV., and Louis XV. Indeed, if one has to hint a fault, it is that, with a subject tending naturally to discursiveness and repetition, the author occasionally goes out of his way to treat of matters—as, for instance, the career of the epicene Chevalier d'Éon—with which he is really but very indirectly concerned. Such digressions might, perhaps, have been spared—though there is no fault to find on the score of their general interest—and a little more attention bestowed on some of the Bourbons of the second plane, and, notably, on the House of Condé.

To Marie Leczinska, again, if one must indulge in one's little carplings, I think Capt. Bingham scarcely does full justice. Poor Marie Leczinska! When her father, Stanislas Leczinski, the deposed and exiled king of Poland, received Louis XV.'s proposals for his daughter's hand, it is said that he rushed into the room where she and his wife were sitting, and cried, "Let us go down on our knees and thank God." But, from the first, matters can hardly be said to have gone more than fairly well with the royal couple. She was pretty, rather piquant than beautiful, older than her husband, greatly attached to him; while he, even in the earlier days, if we are to believe what the Maréchal de Villars told the queen herself, did not really love her. So, after she had borne him some ten children or so, he went his way, which, as we all know, was a way not strictly edifying. Whereupon Capt. Bingham observes: "There was this much excuse for Louis XV.: the queen, who was seven years older than himself, was incapable

of either amusing or advising him, and the consequence was that in time he grew weary of her society." "Incapable of amusing him"—I think that is a hard saying. The woman was clever, fond of reading. She knew five languages. With mother-wit she was fully dowered. A mere simpleton she emphatically was not. Let us hear what is said of her by Horace Walpole's friend and strange lover, Mme. du Deffand, whose pen, as a rule, dropped verjuice rather than honey:

"She is very clever, has a kind heart, a sweet temper, and an interesting face. From her education she derives a piety so true that it has become the ruling feeling of her heart. She loves God, and only a little less all that is lovable. She knows how to ally what is pleasant with what is grave. . . . With an extreme sensibility she combines the most admirable purity of conduct, and with the greatest modesty a desire to please so strong that it should of itself insure success. . . . Her discernment is such that she at once perceives failings and follies; but of her goodness and charity she bears them without impatience, and rarely allows herself to indulge in a smile. . . . The respect she inspires springs rather from her virtues than her dignity. It neither chills the soul nor the senses. When speaking to her the mind retains all its freedom, and this springs from the penetration and delicacy of her own mind. She apprehends so quickly, and with such fineness of intuition, that it is easy to impart to her any idea without departing in aught from the circumspection due to her rank."

"Charming" is one of the adjectives applied to the queen by Mme. du Deffand; and no doubt she failed to charm Louis XV. But was he charmable by such means—all womanly and good—as she had at her disposal? Was he charmable by any means that would have kept his indolent, flaccid, inherently ignoble nature from falling into decay and gangrene? There are certain creatures, as we know, that will not "hear the voice of the charmer, charm he never so wisely"; and that cannot rightly be set down as the charmer's fault. We should hesitate before making Marie Leczinska responsible for the mean vices, the moral atrophy, of Louis XV.

FRANK T. MARZIALS.

#### THE ORIGIN OF PRINTING.

*L'Origine Tedesca e l'Origine Olandese dell'Invenzione della Stampa.*

*La Stampa in Venezia.* By C. Castellani. (Venice: Ongania).

A FEW years ago the question of the place of invention of printing with moveable types seemed to be regarded as settled in favour of Mainz. But, in 1882, Mr. Hessels made a fresh and very effective attack on the Mainz claims, which he followed up in 1887 with a series of letters in the ACADEMY (afterwards reprinted as a volume), maintaining the thesis that Haarlem, not Mainz, was the birthplace of printing. Signor Castellani's pamphlet is in the nature of a reply to Mr. Hessels.

The problem under discussion is briefly as follows. Ancient traditions, of greater or less value, variously ascribe the invention of printing with moveable types to Gutenberg at Mainz or to Coster at Haarlem. The earliest

printed books and sheets which we can accurately or approximately date, certainly come from Mainz. On the other hand, the earliest clear account of the invention, printed in the Cologne Chronicle (1499) on the authority of Ulrich Zell, who came out of Mainz, is to the effect that the art was first invented at Mainz in 1440, and was improved during the next ten years, that in 1450 they began to print, and that the first book they set to work on was the (Mazarin) Bible; that though the art, as it is nowadays (*i.e.*, in 1499) employed, was invented at Mainz, "the first prefiguration of it" was invented in Holland "from the *Donatuses*, which were printed there before that time" (1440). *Donatuses*, it may be remarked, were little school-books for teaching children grammar.

The question arises—What was this "first prefiguration" which was unlike the art as afterwards developed, and so unlike that, compared with it, the other was a new invention? According to some the "prefiguration" is to be seen in printing done from wood-blocks on which the text was carved. According to others the "prefiguration" is a well-known group of books and sheets (often called "Costeriana"), of which in all forty-seven different ones are known (a list of them is in Hessels's *Haarlem*, p. 25). All forty-seven are printed with one or another of eight kindred founts of type. Most of them are printed badly, and in what at first sight seems to be a rudimentary style. They might well enough be called a "prefiguration" of the Mainz work so far as style of craftsmanship is concerned, and twenty-one of them are *Donatuses*. They seem therefore to fit Zell's account very accurately.

There is, however, one serious objection to so regarding them, and this is that we have no internal indication of their being as old as this assumption requires. Five of them (Hessels, 25 and 39–42) contain the name of Pius II., and cannot have been printed till after 1458 and not improbably some years after. We know that one copy of H. 40 was purchased between 1471 and 1474, and another copy is rubricated 1472.

At present no argument has been brought forward which compels and constrains our judgment. We may believe that printing (in the modern sense of the word) was invented at Mainz and thence introduced in a rather crude form into the Low Countries; or we may agree with Mr. Hessels and believe that the Costeriana are of all dates stretching back from 1472 to before 1440. If only Mr. Hessels had not been so anxious to "score off" Dr. Van der Linde, and had written his *Haarlem not Ments*, &c., with a view to the clear statement of his theory and that only, he would have advanced his own cause much more than he has done. Castellani's very clear and unpolemic statement of the opposite case is far more convincing than Mr. Hessels, simply because of its lucidity. He has no difficulty in showing that the consensus of antiquity is in favour of Mainz. Castellani and Hessels should be read as mutually complementary and corrective.

In re-reading Mr. Hessels's articles I have again noticed a serious misrepresentation of one of the late Henry Bradshaw's positions with regard to the question under discussion. Chapter viii. is headed "Were the 'Cos-

teriana' printed at Utrecht?" and in it is the statement that

"Mr. Bradshaw suggested Utrecht as the place where the Costeriana had been printed, and the period 1471—1474 as the approximate date of their origin."

In Campbell's *Annales de la Typographie Néerlandaise* (p. 517) there occurs this heading, "La Prototypographie Néerlandaise (à Utrecht?)" That "à Utrecht?" Mr. Bradshaw again and again described to me as a hopeless misconception of his meaning. He said that he did not desire to ascribe the printing of these things to Utrecht or to the date 1471—1474, but that until further evidence arose he was obliged to leave them where he first found them. His words are (*Founts of Type*, p. 6)—

"I am compelled to leave the *Speculum* [and its fellows] at Utrecht until I know anything positive to the contrary; because it is at Utrecht that the cuts first appear, cut up into pieces, in a book printed by Veldener at that place in 1481. . . . As the *Speculum* compels us to place them (the so-called 'Costeriana') at Utrecht, and before 1481, so the *Yliada* enable us to throw back the date of execution at least to 1471-74."

Thus both Mr. Hessels and Dr. Campbell fail to see Mr. Bradshaw's point. If anyone will take the trouble to read Mr. Bradshaw's *Founts of Type* (now reprinted in his collected papers), and then Mr. Hessels's *Haarlem*, he will see the difference between bibliography as an exact science and bibliography of the unreformed, pugnacious school. Mr. Hessels gives reasons for thinking it possible that the "Costeriana," or some of them, were printed at Haarlem. Mr. Bradshaw would say that, however probable this may be, the earliest place in which we actually know, "from printed or written documentary evidence found in the volumes themselves," any of the Costeriana printing materials to have been used is Utrecht. Mr. Hessels has brought forward no evidence admissible in Mr. Bradshaw's eyes to change this state of things. When Mr. Bradshaw left the Costeriana at Utrecht, he did not mean that they were not printed at Haarlem. They may have been. Nobody knows for certain whether they were or not; but some of their apparatus certainly was used at Utrecht, and that is the last certainty we possess.

I have left myself no space to speak of Signor Castellani's pamphlet on the history of Venetian printing. It is in the nature of a sketch of the subject down to the year 1515, when Aldus Manutius died. In the first part the author destroys the Pamfilo Castaldi myth. In the remainder he sketches the outline of the true history. A number of valuable documents from the Venetian archives are printed at the end. Every student of the history of printing should make himself acquainted with the contents of both Signor Castellani's pamphlets.

W. M. CONWAY.

#### NEW NOVELS.

*Suspense*. By Henry Seton Merriman. In 3 vols. (Bentley.)

*On the Children*. By Annie Thomas (Mrs. Pender Cudlip). In 3 vols. (White.)

*A Lady Horsebreaker*. By Mrs. Conney. In 3 vols. (Hurst & Blackett.)

*William Orleigh*. By Esmé Hope. In 2 vols. (Remington.)

*Dick Chichester*. By E. M. Roach. (Bristol: Arrowsmith.)

*Lal*. By L. Lathrop and Annie Wake-man. (Bristol: Arrowsmith.)

*A Fairy Godfather*. Edited by J. A. Goodchild. (Remington.)

MR. MERRIMAN'S *Suspense* might be described as the apotheosis of the special correspondent. It is all about a very valiant man, Mr. Theodore Trist, whose courage in the field was equal to that of Skobelev, and who at the same time distanced all other newspaper correspondents by the brilliancy of his descriptions and the vigour of his literary style. The author is so enamoured of war correspondents in general that he describes them as soldiers, statesmen, critics, writers, and explorers in one. This novel, of course, is not all about war. There are, in fact, three lady characters in it who are all in love with Trist the incomparable. Mrs. Wylie, the eldest, is the widow of an admiral, and she takes an almost motherly interest in him. Mrs. Houston, his second admirer, is also a widow, but young and beautiful. She compromises herself in order to force a declaration from him. Thirdly, there is Miss Brenda Gilholme, the most charming of the three, who "lets concealment, like a worm in the bud, prey on her damask cheek." Altogether, Theodore's love affairs promise to become very entangling, when the Gordian knot is cut by his death at the siege of Plevna, after an exhibition of conspicuous bravery. Although Mr. Merriman has somewhat overcharged the portrait of his hero, *Suspense* is a novel of considerable merit. It is excellently written, and contains many passages of genuine interest. On one occasion, when the author is called upon to deal with a scene degrading to human nature, he declines to make his work "realistic."

"There is assuredly nothing to be gained," he remarks, "by dredging human nature, . . . by flaunting the seamy side before the world. This volume may fall into the hands of some young woman, or some youth, to whom man is still something of an ideal. God forbid that any word of mine should dispel illusions which, though they be but hollow, are at least joyous."

Very attenuated in substance is Mrs. Pender Cudlip's *On the Children*. All three volumes are extremely short; and, even so, the material has been eked out terribly. Add to this that the story has evidently been written in great haste; for on p. 78, vol. iii., Mrs. Roche says to her son, when he tells her of the girl he is going to marry, "This is the first I have heard about her," whereas only some twenty pages before, in the same volume (p. 55), he had fully described her. As its title implies, the novel is concerned with the sins of the fathers and the mothers (perhaps more especially the mothers), and the manner in which they are visited upon the children. A

very shady collection the older people are, while among the younger there is an impossible change of character in the pseudo-Lord Rollamore. The Kilburns and the Maunders are good; but they are not sufficient to redeem the story, which is so poor that the sooner it is forgotten the better. Mrs. Pender Cudlip can give us work far superior to this.

A new writer, so far as we remember, greets us in the author of *A Lady Horsebreaker*, whose book, it may be said at once, deserves a word of cordial welcome. It may seem a little far-fetched to make a heroine of a horsebreaker, but the beauty and attractiveness of Hester Duke would condone a great deal. Two men are in love with her—Archibald Douglas and Geoffrey Travers, the latter a soldier of merit, who has gone through much service. Travers is the lover favoured by the lady, and Douglas "plays it very low down" indeed upon him in order to thwart his plans. Geoffrey goes out to India in despair, and when he returns endeavours to gain the affections of Hester; but she rejects him with scorn, believing him to be actuated by mercenary motives, and little knowing how he has been grossly deceived all through by Douglas. During Travers's absence, the pretty horsebreaker's mother has succeeded to the title of Lady Cairnfall, and to a large income; but of this change in Hester's fortunes Travers is wholly ignorant. In the end everything turns out as it should, but not until there has been a good deal of sifting of character. Mrs. Conney's story is pleasantly and agreeably written.

In our judgment, *William Orleigh* is a profound mistake. It is a controversial novel pure and simple, and even in the hands of a Scott or a Thackeray such a work must become wearisome. As Miss Hope is neither, her task in dealing with social and theological problems becomes doubly difficult. No doubt it is easy to pick flaws in the character of Robert Elsmere, and sometimes this is skillfully done; but beside him William Orleigh is a poor, if orthodox, creature. Miss Hope is unjust to classes through individuals, and one would be as loth to believe that all Socialists were like old Orleigh as that all believers in the dogmas of the English Church were as priggish as his son. There is a good deal about the disestablishment of the Scotch Church which might well have been relegated to a polemical pamphlet, though it would not have proved very effective even in that form. William Orleigh's fairness and judgment in political matters will be apparent from his remark that a Radical is one "whose political creed blights and destroys all proper feeling." A number of people who figure in this story will be recognised through their thin disguises, and it seems superfluous to speak of the eloquent Canon L— and the great preacher Mr. S—. Why Aberdeen should appear as "Aderben" is also a mystery.

Another political story confronts us in *Dick Chichester*, which relates the wooing of a county by the hero in the Conservative interest. What a pity it is that writers will not either leave these debateable questions alone, or treat them merely as portions of the narrative, without bias! Here we have Mr., Mrs., or Miss Roach denouncing the disestablishment of the Irish Church as a sacrilegious act;



eulogising Mr. Disraeli's leadership of the Conservative Opposition, and his "grasp of the forces at work in modern life"; and gloating over the resignation of Mr. Gladstone's wicked Ministry in 1874. This is a foolish way of writing novels, when readers naturally include all shades of political opinion. Moreover, all books of such a character, however ably written, can only enjoy an ephemeral reputation. But *Dick Chichester* is in the unfortunate position of being political without being clever.

The rough, wild life led at San Francisco about half a century ago is strikingly depicted in *Lal*. The heroine is a little girl made fatherless by one of those tragedies which, in the early days of the settlement of Western America, were of frequent occurrence. The murder is taken up by one Berkeley Howell, who leaves no stone unturned to bring the assassin to judgment. The story is powerfully written, and has many points of interest in addition to the strange incident with which it opens.

A charming volume is *A Fairy Godfather*, half fairy-tale and half in the vein of the ordinary novel. Mr. Goodchild has a delicate touch, and he occasionally gives utterance to phrases which are very effective.

G. BARNETT SMITH.

#### SOME TRANSLATIONS.

*The Poets and Peoples of Foreign Lands.* By J. W. Crombie. (Elliot Stock.) In this pleasant little volume Mr. Crombie has collected five essays on popular poetry. Two of them deal with Andalusia, one with its Arabic the other with its Spanish verse; the third tells of Provence and of Mistral. The two last introduce us to more northern poetry—to the Low German of Klaus Groth of Ditmarsh, and to the Dutch of Van den Wildenborch. In all, excepting that on the Folk-Poetry of Spain—the authors of which are unknown, which seems to grow unconsciously rather than to be spontaneously produced—Mr. Crombie adds to the interest of the poetry biographical details of the author, and thus greatly increases the charm of his essays. As a translator of verse we cannot place him in the very highest rank. There is too much sameness of manner in his versions; he is not literal enough; he constantly puts a more abstract term for a concrete one, and thus misses the force and directness of the original. But we have little fault to find with his critical remarks. He does not exaggerate the merits of his originals. As he justly says, with the exception of the improvised funeral dirges, nearly all popular improvisations are "remarkable for their wit rather than their pathos"; but in well-turned compliment they are often happy. We think that he hardly does justice to Provencal, though we fully assent to the vast superiority of Mistral's "Miréio" over his "Nerto." But the Provencal revival has given birth to the Catalan, and this to the Gallegan; and we cannot see that true poetry is much less likely to arise in these dialects than in French or Spanish. It is indeed most difficult to account for "the subtle sort of beauty" that lurks in dialect. What is it that makes Barnes delightful in his Dorset dialect, while he is below the average in his English poetry? So we are deeply moved by many a song and poem in the patois and dialects of France, while the same rendered into French by their authors leaves us cold and uninterested. Still, masters like Tennyson can please us almost equally in dialect and in the most refined and

polished strains of the language. We suggest to the readers of this volume to amuse themselves in trying to explain this little paradox.

*Rubaiyat of Omar Khayyam.* Translated by Justin Huntly McCarthy. (David Nutt.) It was, perhaps, inevitable that the discovery of such a windfall as the late E. Fitzgerald's *Omar Khayyam* should lead to a quantity of false enthusiasm. A sort of mystic cult is set up in these cases, and the inner circle claims to have a key to all sorts of secret beauties and truths. Some shock, however, will have been given to the engouement of ardent Umarites by Mr. Huntly McCarthy's prose version of about 1800 stanzas attributed to their oracle. These are as unlike anything to be found in Fitzgerald as Hobbes's *Iliad* is to Pope's or to the original Homer. If Omar Khayyam was the rollicking ruffianly sot represented in the greater part of these tetrastichs, he need give his heretofore admirers no further concern. It may, however, be permitted to doubt whether he is any more responsible for Mr. McCarthy's work than he was for Fitzgerald's. The book, moreover, is somewhat disfigured by affectation; and the trick of printing, from beginning to end, in nothing but capital letters makes it as fatiguing to read as a type-written MS.

*The Dramatic Works of Jean Racine: a Metrical English Version.* By R. B. Boswell. Vol. i. (Bell.) It is next to impossible, we imagine, to make Racine really interesting in an English dress. The extreme triteness of the thought conceals itself somewhat, as Mr. Boswell says, under the grace of the original diction. But transposed into English blank verse—even when the thing is done, as here, with a good deal of skill and force—the dramas are wearisome. The "play of contending emotions" seems tame, and the "analytical and argumentative vein" is certainly Euripidean, without the grace and pathos with which Euripides relieved it. Whether Corneille, Molière, and Racine's names can justly be called "not unworthy of comparison with those of Sophocles, Aristophanes, and Euripides," seems to us doubtful. We incline to think that Molière alone can take that rank. The biographical notice prefixed to this volume has the merit of brevity, and is all to the point. Perhaps a little more attempt at sketching Racine's character as well as the incidents of his life would have been welcome. The blank verse is far too monotonous in its cadence: a fault which lies not so much with Mr. Boswell as with the nature of his task—the conversion of rhyming Alexandrines into a metre which is nothing if not varied. Here is a specimen, from the speech of Antigone in "Les Frères Ennemis," act iii., scene 3 ("Je courais pour fléchir Hémon et Polynice").

"I ran to call back Hæmon and your son,  
But ere I started they were far ahead;  
They heard me not, and vainly did I call  
With cries of anguish on the name of each.  
They both flew swiftly to the battle-field;  
And, as for me, mounting the ramparts' height,  
I, with the people there, watch'd in alarm,  
That seemed to freeze our blood, the thickening  
fray."

One can feel the couplets through the blank verse. Sometimes the verse itself halts, as in a later line in the same speech:

"Thus speaks he, and therewith deals the death  
blow."

But, as a rule, it has vigour without variety. When the dialogue is broken, the bright conciseness of the French is certainly not reproduced—e.g. (act iv., scene 3).

"Joc. Mon fils, son règne plait.  
Pol. Mais il m'est odieux.  
Joc. Il a pour lui le peuple.  
Pol. Et j'ai pour moi les dieux."

"Joc. My son, the people love his rule.  
Pol. 'Tis hateful. To me  
Joc. They support him.  
Pol. And the gods  
Back me."

This is altogether ugly. The best passage is, perhaps, the soliloquy of Hermione in "Andromaque," act v., scene 1; indeed, all through this play Mr. Boswell does better than elsewhere. Does he not a little misconceive the French, in rendering (act i., scene 2)

"Hécube près d'Ulysse acheva sa misère."  
"Ulysse made the cup of misery  
O'erflow for Hecuba"?

*Ruy Blas.* Translated from the French by W. D. S. Alexander. (Digby & Long.) Mr. Alexander dedicates his translation to the memory of Victor Hugo, whom he holds "the greatest French poet of modern days"—a cautiously vague estimate, for "modern" may mean anything, from a decade to two or three centuries. He is right, we think, in rating *Ruy Blas* highly (see Pref., p. ix); but wholly wrong in seeing in Don Quixote nothing but "the vain-glorious martinet and fop, who brings upon his own head the punishment of his egregious vanity and folly." This is the kind of insight that is sometimes shown by people who see in Don Quixote only an old fool, and in Falstaff only a fat old sensualist. Victor Hugo knew his business too well for this. The translation endeavours to follow the original metre—i.e., it is in rhymed Alexandrines, except of course the song overheard in Act ii. (*à quel bon entendre?*)—a gem sorely flawed in being "set" in English, and followed by a laughable misprint in the stage direction. The Alexandrines are better; but, somehow, they have not the tragic ring, in English, which they give out in French, e.g. (p. 98):

"Revenge against the Queen! O cruel fate! and must  
I in her eyes become an object of disgust—  
A vagabond—a villain with a double face—  
A perjured hound, dishonouring both name and  
race!  
I shall go mad! With thickening horrors thus  
surrounded,  
Reason seems tottering—is clouded and con-  
founded."

The best scenes in the translation are, we think, those where Don Caesar bears a considerable part. But, owing in the main to its unfamiliar form, the translation could hardly be read by any Englishman with so much pleasure as Mrs. Newton Crosland's version in Bohn's series. There is a bad misprint in l. 15 of p. 148.

#### NOTES AND NEWS.

MESSRS. SAMPSON LOW announce that they hope to publish Mr. Stanley's account of his recent expedition in the course of May. The book will be in two volumes, entitled *The Darkest Africa*: and the Quest, Rescue, and Retreat of Emin, Governor of Equatoria. It will also be issued simultaneously in America, France, Germany, Italy, Spain, and Scandinavia.

We hear that Mr. George Meredith intends to issue a new novel very shortly.

MR. EDMUND GOSSE's selection from his early volumes of poems, collected under the title of *On Viol and Flute*, will be published at Easter by Messrs. Kegan Paul, Trench, Trübner & Co. It will be adorned with two original designs—a frontispiece by Mr. L. Alma Tadema and a tail-piece by Mr. Hamo Thornycroft, the execution of which has been the cause of delay in the publication, originally announced for last Christmas.

MESSRS. LONGMANS will publish immediately *The Seat of Authority in Religion*, by Dr. James Martineau. In this work the author attempts to make clear the ultimate ground of pure religion in the human mind, and the permanent element of the religion of Christ in history. It is addressed to the requirements, not of specialists, philosophers, and scholars, but of educated persons interested in the results of modern knowledge.

THE item of chief literary interest in the forthcoming number of the *Universal Review* is, we understand, an epitome of Count Tolstoy's latest story—as yet unpublished—"The Creutzer Sonata." We are informed that this epitome has been made with Count Tolstoy's sanction and from his original manuscript, and embodies the author's latest corrections. The paper will be illustrated with a reproduction in colours of Kepin's celebrated picture of Count Tolstoy ploughing, and by two photographs of the novelist taken in 1876 and 1886.

THOSE who have been attracted by Mr. Rudyard Kipling's recent contributions to periodical literature, but who have not come across his writings published in India, will be glad to hear that perhaps the best of these—a collection of military stories entitled *Soldiers Three*—will shortly be issued here by Messrs. Sampson Low.

MR. A. PATCHETT MARTIN has edited a collection of Australian "Bush" stories, which will contain original contributions from Mrs. Campbell-Praed, "Tasma," Mr. Lance, and Messrs. Hume Nisbet, Marriott Watson, Edmund Rawson, and Dr. Mannington Caffyn. The volume, which will be entitled *Under the Gum Tree*, is in the press, and will shortly be published by Messrs. Trischler & Co.

A POLITICAL and social novel by Lady Florence Dixie, entitled *Gloriana*; or, the Revolution of 1900, will be published shortly by Messrs. Henry & Co.

MESSRS. SAMPSON LOW have in the press *Nelson's Words and Deeds*: a Selection from his Despatches and Correspondence, edited by Mr. W. Clark Russell.

MR. T. FISHER UNWIN announces, as the first volume of an "Adventure" series, *The Adventures of a Younger Son*, by E. J. Trelawny, illustrated with several portraits and an autograph letter. Mr. Edward Garnett has written an introduction.

MESSRS. SONNENSCHNEN will publish immediately, under the auspices of the National Radical Union, a second series of Home Rule Speeches, by Mr. Joseph Chamberlain.

THE Clarendon Press will issue shortly a new edition, in royal octavo, of the new series of Lord Chesterfield's Letters, edited by the Earl of Carnarvon, which won a *succès d'estime* at Christmas. The new edition will contain some additional correspondence in an appendix.

WE are to look for the early appearance of a new edition of the Hon. Roden Noel's *Livingstone in Africa*, with illustrations by Mr. Hume Nesbit. The volume will include a new poem named "Stanley."

PROF. PIAZZI SMYTH, late astronomer royal for Scotland, has, since his retirement, been engaged at Ripon in revising his remarkable work, *Our Inheritance in the Great Pyramid*. The new edition—the fifth—which is to appear next week, has been largely re-written, and one-third of it is new, containing some important facts bearing on this interesting controversy. The publishers are Messrs. C. Burnet & Co.

*Glimpses into Nature's Secrets*: or, Strolls on Beach and Down, by Mr. Edward A. Martin, will be published immediately by Mr. Elliot Stock in his "Nature" Series.

THE author of "Women Must Weep" has a new book of poems in the press called *Twelve Kiss and Lip*; or, Under the Sword. It is the record of a poet's thoughts and feelings for a quarter of a century.

THE proprietor of Neal's Library and Messrs. Brentano conjointly announce the immediate issue of the first yearly edition of the *Anglo-American Annual*, a volume dealing exclusively with the English and American colony in Paris and its neighbourhood. The contents embrace a directory of Anglo-American residents, and professional and commercial houses; information for intending residents, students, and visitors; and the latest reports on all the Anglo-American institutions of Paris—charities, mission work, commerce, and sport.

MISS KATHARINE has written an article for the *Providence Sunday Journal* on the poetry of Miss Emily Hickey.

MR. C. G. LUZAC and Mr. Th. Wohlleben, who have for some time past occupied positions in the oriental and foreign departments of Messrs. Trübner & Co., have established themselves as foreign and oriental booksellers and publishers in 46 Great Russell Street, opposite the British Museum.

THE Early English Text Society has sent out its first issue for this year, and the extra series are complete: Caxton's *Eneydos* (1490), edited by the late Mr. Cully and Dr. Furnivall; and Caxton's *Blanchardyn and Eglantine* (circa 1489), edited by Dr. Leon Kellner. Both books have been collated with their French prose originals, and Dr. Kellner has prefixed to his text a very important treatise on Caxton's syntax and style, over a hundred pages long, with a series of illustrative quotations. In the original series the issue has been the first text for 1890; part iii. of *Ælfrie's Metrical Lives of Saints*, edited from the Cotton MS. Julius E 7, by Prof. Skeat; and two reprints of the society's earlier publications, to make up for a third text in 1889, *Religious Pieces in Prose and Verse*, from R. Thornton's MS., edited by the Rev. G. Perry; and the *Book of Quinte Essences* (alcohol), edited by Dr. Furnivall. The Society's other texts for 1890 and those for 1891 to be issued this year are all in type.

MR. ANDREW LANG will deliver a course of three lectures at the Royal Institution after Easter on "The Natural History of Society."

AT the next meeting of the Ethical Society—to be held at Essex Hall, Strand, on Sunday, March 9, at 7.30 p.m.—the Rev. P. H. Wicksteed, will deliver a lecture on "Social Solidarity and Vicarious Sin."

THE new volume of the Collected Writings of De Quincey (Edinburgh: A. & C. Black) has for frontispiece a not very effective reproduction of the portrait by Sir J. Watson Gordon, in the National Portrait Gallery; and on the title-page a cut of Charles Lamb. The contents are described as "Biographies and Biographic Sketches," so as to include reviews of Dr. Parr's Works and Lives of Charlemagne and Joan of Arc. The only paper which has not already appeared in De Quincey's Collected Works is an early sketch of Prof. Wilson, which is now reprinted from the *Edinburgh Literary Gazette* of 1829.

FOLLOWING a laudable example, the proprietors of the *Bristol Mercury* have commemorated their centenary by issuing a facsimile reprint of their first number, which appeared on March 1, 1790; and also a facsimile of a news-sheet with the same name published in 1716. Not the least notable thing about these facsimiles is that they have been prepared by Messrs. Caslon, who supplied the founts from which the newspaper was first printed in 1790, and who further, on the founda-

tion of their firm in 1716, copied the Dutch types from which the newspaper of that year was printed.

WE have received, in the form of a pamphlet, a review of Mr. H. T. Mackenzie Bell's memoir of Charles Whitehead, reprinted from the *Australasian* of May 18, 1889. The author of the review knew Whitehead during the closing years of his life at Melbourne; and he here quotes two letters which painfully illustrate the straits to which this "forgotten genius" was reduced. One of them, it may be added, shows R. H. Horne in a not very pleasant light.

THE last *Bulletin* of the Boston (U.S.) Public Library contains an appendix by the librarian, Mr. Mellen Chamberlain, which describes (with facsimiles) a curious documentary fragment containing the name of Shakspeare. It was found in a paper fold in the binding of a copy of North's *Plutarch* (1603), purchased in 1880 from Mr. Samuel Gasking, who described himself as a proof-reader from London. The inscription runs, "Wllm. Shakspeare hundred and twenty poundes"; and there are also written, in similar handwriting, the Latin words, "quod natura dedit tollere nemo potest" and "cur honor quaeris." Mr. Chamberlain does not attempt to argue that it is an autograph of Shakspeare; but he does maintain that the paper, ink, and handwriting are all of the early part of the seventeenth century, and contemporary with the first binding of the volume.

#### UNIVERSITY JOTTINGS.

IN view of the sale of "an extremely comprehensive and valuable collection of MSS.," the Council of the Senate at Cambridge propose that £5000 from the funds in the hands of the Syndics of the Press be placed at the disposal of the Library Syndicate during the years 1890 and 1891 for the purchase of valuable MSS.

ARCHDEACON WATKINS, of Durham, began last Sunday his course of Bampton lectures at Oxford. His subject is "The Attacks made by Modern Critics on the Fourth Gospel."

BOTH Oxford and Cambridge have during the past week voted grants of books to the library of Toronto University, which was recently destroyed by fire.

MR. ARTHUR J. EVANS, the keeper of the Ashmolean, announces two public lectures on "Some old Venetian (Illyric-Italic) Influences on Belgic Gaul and Pre-Roman Britain."

THE Hon. G. C. Brodrick, warden of Merton College, will deliver a course of three lectures at the Royal Institution during April on "The Place of Oxford University in English History."

MR. JAMES WILLIAMS—who is known in literature by one or two volumes of graceful verse, and also by his articles on legal subjects in the *Encyclopædia Britannica*—has been elected to an official fellowship at Lincoln, thus returning to his old college after an absence of some sixteen years. Mr. Williams, we may add, rowed in the Oxford eight of 1874.

As a result of the conversion of Consols, the question of re-investment in securities bearing a higher rate of interest has been discussed at both Oxford and Cambridge. The first practical step seems to have been taken at the latter university, where the Syndics of the Press have been empowered to sell so much of the Consols standing to their account as will purchase £4000 four per cent. debenture stock of the London and North Western Railway.

It has been decided that the "Ion" of Euripides shall be the next Greek play to be acted at Cambridge; and as the pecuniary



results of the recent performance of "Stratford" were not altogether satisfactory, the *Oxford Magazine* suggests that a play of Aristophanes, such as "The Wasps," should be tried at Oxford.

THE Clarendon Press will shortly publish a second edition, revised and enlarged, of the Rev. W. D. Macray's *Annals of the Bodleian Library*.

AT the meeting of the Cambridge Philological Society held this week, Prof. Postgate was to read a paper on "The Declension of *u* Stems in Latin, with Special Reference to the Theories set forth by Stolz, Henry, and King and Cookson."

THE Curators of the Taylor Institution, Oxford, intend shortly to nominate a teacher of the Spanish language on that foundation. The emoluments will amount to at least £200 a year. The teacher appointed will be required to enter on the discharge of his duties at the beginning of Michaelmas term. Candidates are requested to send their names, with testimonials, on or before May 1.

THE first edition of *Echoes from the "Oxford Magazine"* has been exhausted within six weeks of publication; but a reprint will be ready in a few days.

In accordance with a power given by the Scottish Universities Act of last session, Dundee College has been affiliated to St. Andrews—the youngest to the oldest academical body in Scotland. Each retains its own endowments; but the professors at Dundee are admitted to the senate of St. Andrews.

THE second Prince of Travancore—who comes of a family distinguished for their intellectual attainments—has passed the B.A. examination at Madras. This is said to be the first example of an Indian prince graduating at an Indian University.

SIGNOR BONGHI's sketch of "Ignazio v. Döllinger" in the *Nuova Antologia* for February 16 will be read with interest. Noteworthy is his reference to the old scholar's magnificent library, the produce of the savings of a self-denying life, and of many years' hunts in bookstalls, which its owner himself regarded as the choicest in all Europe in the fields of history and theology. Another valuable paper of reminiscences of Döllinger is contributed by Dr. Plummer, of Durham University, to the March number of the *Expositor*.

**Correction.**—In the obituary notice of Prof. Lorimer in the ACADEMY of March 1, p. 151, l. 5, for "January" read "February"; p. 151, l. 16 from bottom, for "Transactions" read "translations"; p. 152, l. 16, for "physiological" read "psychological."

#### TRANSLATION.

PLATO TO ASTER (II.).

Ἀστήρ πρὶν μὲν ἑλᾶμτες ἐν τῷ οὐρανῷ ἔφῃς  
Νῦν δὲ θανάτῳ λάμπεις ἑσπερος ἐν φθιμένῳι.

Once, Aster, once in life thy radiance shone,  
Our morning star;  
Star of the eve thou shinest now, being gone  
Where the blest are.

S. H. H.

#### OBITUARY.

FRANZ DELITZSCH.

ONE of the strongest links between England and Germany has been broken: the man whom England, even more than Germany, honoured as a foremost Protestant theologian has passed away. The varied stores of learning and culture which Frank Delitzsch possessed may

some day be equalled in that all but ideal critic whom all parties alike hope for but who has not yet emerged from his *Lehrjahre*. But shall we again see that peculiar combination of seemingly disparate elements which fascinated one in the simply devout, but ever, within certain limits, restlessly critical author or editor of *Philemon* and *Iris*, the Hebrew New Testament, and so many great commentaries on the Scriptures? Many English and American readers will certainly feel as if they had lost a personal friend, and one who could not only direct their studies but elevate their spiritual life.

Delitzsch, at any rate, has not been cut off prematurely, like Ritschl in Germany, and too large a band of still progressive scholars in England. He died at Leipzig on March 3, 1890. He was born in the same town on February 23, 1813. It has often been said that he was of Jewish extraction. Some of his own students have professed to have heard this from himself. Yet the report is not to be credited. Delitzsch was pleased at being thought to have derived from the Jewish literature, of which he was almost a lifelong student, some of the finest of the old Jewish characteristics. But this was all. It was from two missionaries of the London Jewish Missionary Society that he received an impulse towards a thorough study of Hebrew and of Judaism. The nature of this impulse gave a tone to his whole life. In his last years he felt that his chief work was first to complete, and then to revise, with the help of both English and German scholars (notably Dr. Driver of Oxford), his Hebrew version of the New Testament; and he devoted a part of his leisure to directing a modest seminary for the preparation of missionaries to the Jews. The spirit in which he guided this enterprise needs, perhaps, only to be better known to commend itself to English friends of Jewish missions, which have, as some think, not sufficiently participated in the general elevation of tone characteristic of present-day missions to non-Christian races. But his great Hebrew teacher was not a missionary, but an eminent Jewish scholar, Julius Fürst, the lexicographer whose *collaborateur* he was in the preparation of his Hebrew Concordance, and from whom he derived some questionable opinions from which in later years he shook himself free (see his *Jesurun sive Isagoge in grammaticam et lexicographiam linguæ hebraicæ*, Grimmae, 1838).

In 1850 Delitzsch received a call to the university of Erlangen, where he lectured with much success for sixteen years, one of his contemporaries being the well-known Hofmann, author of the *Schriftbeweis*. It was at Erlangen that the first edition of his *Genesis* appeared, which came to a fourth edition in 1872, and a fifth, in which the title was changed to *Neuer Commentar über die Genesis*, in 1887. This book, which had long been regarded by its author as the least satisfactory of his works, may now be considered in some respects his "last will and testament" to Churchmen and to scholars. For Churchman, be it said in passing, he was in a very full sense. In 1859-60 his great work on the Psalms first appeared. This, too, has been immensely revised and corrected (the words are not too strong) in the later editions, of which the fourth and last came out in 1883. *Job* appeared in 1864, and reached a second edition in 1876; *Proverbs* in 1873; *Song of Songs* and *Kohleth* in 1875; *Isaiah* in 1886, of which the fourth edition, *durchaus neugearbeitet*, reached Dr. Driver's hands and mine from "der alte Delitzsch" with a dedication which we may well regard as the greatest honour we have received. I spare the reader a list of all this good and great man's publications, and a criticism of his peculiar critical and theological position. The ACADEMY has from time to time given due

notice of his works from its commencement in 1869.

It must have been in 1870 that I first made his acquaintance, having no other introduction than my first work on *Isaiah*. Since then our intercourse has never been long interrupted, and frequent divergences of opinion have made no difference in our mutual regard and religious sympathy. England, too, was very dear to him; and he hoped that, in the necessary breach with the past which critical and scientific progress demands, the inheritance of Christian truth and sentiments would sustain no essential diminution. His life was full of work and of honour; it was not, however, without keen sorrows. One of his sons died in consequence of the fatigues of the great war. Another son, Prof. Friedrich Delitzsch, still lives, and is a distinguished teacher of Assyriology. It is in no small degree owing to him that Franz Delitzsch's commentaries are so full of accurate Assyriological illustrations of Biblical passages.

T. K. CHEYNE.

Leipzig: March 4, 1890.

This morning at six o'clock, Prof. Franz Delitzsch passed peacefully away. He was born at Leipzig in 1813. His education at Leipzig culminated in the degree of doctor of philosophy, and he became a Privatdocent here. After serving as an ordinary professor of theology at Rostock from 1846 to 1850, and at Erlangen from 1850 to 1867, he returned to Leipzig, where he has since been one of the mainstays of the theological faculty. During the holidays last summer, a painful illness threw him upon the couch which he was only to leave for the bier.

No other German theologian since Tholuck has enjoyed to such a degree as Delitzsch the respect of Christians in Great Britain and America, and no other has exerted so great an influence upon theology in those lands. In Erlangen he gathered a circle of English-speaking students about him, and in the last few years at Leipzig such a society formed a regular part of his work. Many a pastor and professor in distant lands will mourn his death. He delighted to bring together around his hospitable board the foreign students, and to emphasise the union of the world in these studies.

Delitzsch worked almost unceasingly. The writer has known him well for more than sixteen years, and can testify from personal observation to his extreme economy of time from early morning until bedtime. Even during this last illness, only unconsciousness could pall his desire to work. On February 23, his seventy-seventh birthday, he was very weak; but when the writer called in the afternoon, he had rallied a little, and was busy at work propped up in bed. His last book, *Messianic Prophecies*, has just appeared.

His funeral is to take place on Friday at two o'clock, in the University Church, St. Paul's.

C. R. G.

#### MAGAZINES AND REVIEWS.

THE *Expositor* for March contains, besides Dr. Plummer's sketch of Döllinger, referred to elsewhere, the conclusion of Bishop Lightfoot's lecture-essay on the "Internal Evidence for the Authenticity and Genuineness of St. John's Gospel." Dr. Milligan gives the first part of a series of papers on St. Paul's argument for the Resurrection of the Dead. Dr. Bruce concludes his study of the "more excellent ministry" of the Christian's High Priest (Hebrew viii. 6). Prof. Cheyne gives a survey of Psalms cxiii.-cxviii., taking them as Maccabean, and urging the importance of the Maccabean period. Prof. Beest continues his sketch of St. Paul's

doctrine on "the fate of those who die unsaved." Notes on 1 Corinthians, xv. 29, and Psalms xlv. 7, by Mr. Millard and the late Prof. Elmslie, close the number.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- BOUVY, Eugène. Le Comte Pietro Verri (1758-1797): ses idées et son temps. Paris: Hachette. 7 fr. 50 c.
- CHEKULIN, Victor. Unesageure. Paris: Hachette. 3 fr. 50 c.
- DAYOT, Armand. Un siècle d'art. Paris: Plon. 20 fr.
- FABRE, A. Chaplain et nos deux premières académies. Paris: Didier. 7 fr. 50 c.
- GRAND-CARTRETT, J. J. J. Rousseau jugé par les Français d'aujourd'hui. Paris: Didier. 6 fr.
- GUIZE, M. H. Le Militarisme en Europe. Paris: Berger-Levrault. 3 fr.
- KAYSERLING, M. Biblioteca española-portuguesa-judaica. Strassburg: Trübner. 6 M.
- LEONARDO DA VINCI. Trattato della pittura, condotto sul Cod. Vaticano Urbinate 1970, con prefazione di Marco Fabbrini, preceduto dalla vita di Leonardo scritta da G. Vasari, con nuove note e commentario di G. Milanese. Rome: Loescher. 12 fr.
- OPPRINGER, P. Die Insel der Sirenen (Opri) von ihrer Entstehung bis zur Gegenwart. Berlin: Lazarus. 2 M.

#### THEOLOGY.

- EWALD, P. Das Hauptproblem der Evangelientrage u. der Weg zu seiner Lösung. Leipzig: Hinrichs. 6 M. 80 Pf.

#### HISTORY, LAW, ETC.

- BROCKE, J. Kurfürst Johann von Sachsen u. seine Beziehungen zu Luther. 1. Th. 1520-1528. Leipzig: Gröbe. 1 M. 60 Pf.
- CODRUX qui Liber crucis nuncupatur e tabulario Alexandrino descriptus et editus a Fr. Gasparolo. Rome: Loescher. 15 fr.
- DEBILATOF, Marcel. L'Acropole de Suse, d'après les fouilles exécutées en 1884-85. 1<sup>re</sup> partie. Histoire et géographie. Paris: Hachette. 25 fr.
- GAULON, P. L'Empire de Maximilien. Paris: Ollendorff. 3 fr. 50 c.
- HOLDNER, O. Die römischen Thongefässe der Altertumsammlung in Rottweil. Stuttgart: Kohlhammer. 3 M.
- LEHNER, H. Ueb. die athenischen Schatzverzeichnisse d. 4. Jahrh. Strassburg: Trübner. 3 M.
- MORGENSTERN, F. Die Fürther Metallschlägerei. Eine mittelalt. Hausindustrie u. ihre Arbeiter. Tübingen: Laupp. 4 M.
- NOLANS, W. N. De leer van den H. Thomas van Aquino over het recht. Utrecht: Beijers. 2 M. 50 Pf.
- NOLHAC, Pierre de. La Reine Marie-Antoinette. Paris: Boussod. 60 fr.
- QUALLER, zur Geschichte der Stadt Worms. II. Th. Urkundenbuch. II. Bd. 1301-1400. Berlin: Weidmann. 80 M.
- ROTHAM, G. L'Europe et l'avènement du second empire. Paris: Calmann Lévy. 7 fr. 50 c.
- SYBEL, H. v. Die Begründung d. Deutschen Reiches durch Wilhelm I. Vornehmlich nach den preuss. Staatsacten. 3. Bd. 3. Aufl. München: Oldenbourg. 7 M. 50 Pf.
- TARDIF, Ad. Histoire des sources du droit français: origines romaines. Paris: Picard. 10 fr.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- BAUR, O. W. v. Mathematische u. Geodätische Abhandlungen. Stuttgart: Wittwer. 6 M.
- FRITSCHE, A. Fauna der Gaskohle u. der Kalksteine der Permformation Böhmens. II. Bd. 4. Hft. Schelch (Orthacanthus). Prag: Riva. 32 M.
- HINZ, C. Handbuch der Mineralogie. 2. Lfg. Leipzig: Veit. 5 M.
- KARSTEN, H. Gesammelte Beiträge zur Anatomie u. Physiologie der Pflanzen. 2. Bd. Berlin: Friedländer. 12 M.
- KATZ, F. Geologie v. Böhmen. II. Abth. Prag: Taussig. 4 M. 50 Pf.
- ZIEGLER, Th. Sittliches Sein u. sittliches Werden. Strassburg: Trübner. 2 M. 50 Pf.

#### PHILOLOGY, ETC.

- AEHLGRIMM, F. Untersuchungen ab. die Gothaer Handschrift d. "Herzog Ernst." Kiel: Lipsius. 2 M.
- PABIS, Gaston. Les chants populaires du Piémont. Paris: Bouillon. 2 fr. 50 c.

### CORRESPONDENCE.

AN UNKNOWN MS. OF DANTE IN THE BODLEIAN.  
Oxford: March 1, 1890.

An interesting discovery has just been made by Mr. Madan of a MS. of the *Divina Commedia* in the Bodleian Library, which does not appear in any of the Catalogues or Indices. It may interest some readers of the ACADEMY to have a brief account of it.

It is unfortunately in a most fragmentary condition, as will appear from the following summary of its contents. It begins at *Inf.* xviii. 115 ("E mentre ch'io") and goes on continuously (allowing for sheets misplaced in binding) as far as *Inf.* xxvii. 120. The next fragment is *Purg.* Canto i. (misplaced however); then *Purg.* iii. 10 to vii. 3; next *Purg.* xiii. 19, to xxvi. 69; and finally *Purg.* xxvii. 79 to *Par.* xxvii. 105. Thus fully one-third of the poem is missing.

The MS. is in folio, two columns on a page (with one or two exceptions), and generally about thirteen *tersine* in a column. It is on paper, the quality of which, as well as the handwriting of the MS. itself, certainly indicate a fourteenth-century date, and I should say circa 1380.\*

The writing is very clear and regular, with scarcely any erasures (except several by a *stop-baris*, chiefly in the *Paradiso*), and the letters are quite upright. The number of leaves occupied by these fragments is sixty.

The text does not appear to stand in any marked relationship to any special type, so far as could be judged from such test-passages as I have examined in the surviving fragments, which unhappily do not include some of the most striking and important Cantos. The following peculiarities may be worth recording in respect of some passages of which I have the collation in from 150 to 200 MSS. Where no note is added the reading is, so far as my knowledge goes, unique.

*Inf.* xxi. 112.—Ier cinque ore *prima* che, &c. This, which I have seen only once before, is clearly wrong, since the hour of our Lord's death was five hours *later* not *earlier*, as another reading (also met with once only) sets forth with at least correctness of fact "Ier cinque ore *più tardi* che," &c.

*Inf.* xxiii. 83.—Coll' animo nel viso. This seems to be a unique (and quite unmeaning) variation of this much-tortured line, of which I have noted no less than fourteen other forms:

- Purg.* i. 108.—E più leve salita.  
*Purg.* xvi. 145.—Così *apar* (in two others).  
*Purg.* xix. 34.—Io mossi gli occhi al buon Maestro e mentre. Also unique, where over twenty forms of the line occur.  
*Purg.* xxi. 19.—E mentre andava (in two others).  
*Purg.* xxi. 25.—Ma per colcoi.  
*Par.* xvi. 47.—Tva portar arme.  
*Par.* xviii. 75.—Or tonda o larga schiera (one other only).  
*Par.* xxi. 95.—Più *fe* il mar fuggir (three others only).  
*Par.* xxvi. 134.—I.a. (*sic*) s'appellava.

In the following passages the readings found are also unique, but I have not the record of more than twenty-five to thirty MSS.

- Purg.* iii. 50.—La più alta ruina (24 MSS. examined gave ten forms of this line).  
*Purg.* iv. 93.—Giù si va per nave.  
*Purg.* xxvi. 27.—Ch'appariva ancora (instead of *ch'apparve* or *ch'apparse*).  
*Purg.* xxvii. 108.—E me lo *verace* appaga! (a peculiarly audacious change).  
*Par.* iii. 54.—Col sol infiammati! (ditto).  
*Par.* xiii. 18.—Andasse prima e l'altro poi (usually *al* prima [*er* primo] e l'altro *al* poi).  
*Par.* xiv. 21.—Levan la luce (one other only).

When one or two other MSS. (as above) exhibit the same peculiar reading as these fragments, they are generally different ones, and so no

\* Since writing the above I have sent a drawing of the watermark of the paper to Mr. Maunde Thompson, and he reports it as belonging to the year 1377.

definite relationship can, without further study, be established; nor does this text appear to exhibit any special features, either of value or peculiarity, so far as this hurried examination goes.

The volume contains also four vellum leaves of smaller size, on which are written, in a fifteenth-century hand, and with very beautifully illuminated initial letters, some sonnets and a canzone of Petrarch; also the last page (fifteenth-century paper and writing) of the "Celestial Revelations" of Sta. Brigida, containing only a few lines and the colophon.

E. MOORE.

#### THE DATE OF THE RUTHWELL CROSS.

Cambridge: March 4, 1890.

As it seems not improbable that the letter of Prof. Cook in the ACADEMY of last week may lead to some discussion about the date of the Ruthwell Cross, I venture to mention briefly now what I had intended to state at greater length some time hence.

I spent a considerable time last autumn in examining parts of the upper stone, which is about five feet six inches long, let into the top of the great shaft twelve feet long with a tongue of stone. I have always been a little sceptical about the *Kadmon mæ fauetho* on the topmost key, but the *mæ fauetho* is certainly there. The *Kadmon* I could not make out. For reasons which I could scarcely explain without going into technicalities, I could not be clear about the *d* or the *m*. Rejecting the *Kadmon*, I endeavoured to decipher the runes otherwise, with this very curious result, which those who know runes will follow with ease. The *a* I took to be a part of *e*, the left member of the *d* completing the letter; *d* followed; and then *mo* as a blind rune, like the *mæ* on the other border. Thus I got, without at all intending to do so, ✕ KEDMON. I am told that "Kedmon" with a long *e* is a better form than "Kadmon" or "Kaedmon." On the neck of the Cross I found runes which I read -*esus*, the Bewcastle *Gessus*, Jesus.

The runes which Prof. George Stephens and others print as . . . *degisgaef*, and give up as hopeless, have a small blank space after them. My rubbings and squeezes detect in this blank space the remains of the rune for *t*. Taking *g* for *c*, as elsewhere on the Cross, this gives us *giscaft*, and I am told that this will do for "creation." On another border, heretofore treated as without runes, I read . . . *esgalga*. Now, in the opening part of the "Dream of the Holy Rood" these two words are brought into close connexion, in two consecutive lines: "That was no outcast's gallows [*fracodes galga*], angel creation [*gesceaft*] gazed upon it." I suggest that this was the original cross, and the original inscription was an assertion that the Christian cross was no malefactor's gallows. There is just room on the edges of this upper part of the Cross for runes as many as there are in this stanza of the "Dream," cutting out such letters as the *e* in *galga* and other letters which indicate a later date and a different province in the Vercelli MS. Whatever the *Kedmon mæ fauetho* may have meant, I should apply it to this part of the Cross. I suggest, further, that at some later period the people determined to set their Cross on high; and so they took it from its stone socket, and cut a great shaft twelve feet high, into the top of which they fitted it, and on this lower shaft they cut the runes which give the elaboration of the idea that the cross of Christ was not a malefactor's gallows. The style of the sculpture on the two shafts is well known to differ considerably. The bearing of this on the date of some of the forms of words on the lower shaft is obvious.

There are runes on another face of this upper



cross, as a writer in the ACADEMY stated two or three years ago, apparently Latin words in runic letters. I may add that the Latin word on a border across this upper shaft—which has not, so far as I know, been deciphered—seems to me to read *inditum*, as though for *in dominum*, with reference to the figure in the panel above, which has orbs, or something else, “under his feet.” A previous visitor had actually scratched some of the incisions with his penknife.

I cannot write this without expressing the deep regret with which I heard of the death of Mr. McFarlan, the minister of Ruthwell, a few days after my visit. It was by his energy and true love for the priceless relic he had in his charge that the Ruthwell Cross, which was perishing, is now safely housed in an aisle of the church built to receive it. A memorial of some kind in his honour is to be agreed upon next week at Dumfries. Subscriptions may be sent to Mr. A. Johnstone Douglas, Comlongon Castle, Ruthwell, N.B.

G. F. BROWNE.

MRS. MARY FITTON AND SHAKSPERE'S SONNETS  
London: March 3, 1890.

Mary Fitton was, it seems, according to Mrs. Stopes's letter in last week's ACADEMY, a confiding damsel who loved William Herbert not wisely but too well. He, however, in a manner worthy of that sex who “were deceivers ever,” betrayed her confidence under a promise of marriage, and then basely deserted her. Even so far, it is not easy to bend the known facts into conformity with Mrs. Stopes's theory; but when we are asked to believe that, after the public scandal occasioned by the birth of Mrs. Fitton's bastard son, and the queen's threat to send her to the Tower, she was in the very next year re-instated openly in the royal favour, Mrs. Stopes makes a demand with which, I should imagine, few readers will be able to comply. Whatever the real gravity of Mary Fitton's fault, she had committed the very serious social offence, especially in the case of a woman, of being “found out.” This offence was not likely to be at once condoned at the court of Elizabeth, whatever might be done elsewhere. Who was the “Mistress Mary” who danced before the queen with such signal success in December, 1602, it may not be possible now to determine certainly. There was another “Mistress Mary” at court about this time; and there may have been several. That this one was not Mary Fitton is shown pretty clearly by the Record Office document (*circa* October, 1602) which gives Mrs. Martin's testimony, and speaks of Mrs. Fitton's favour at court as a thing of the past.

Mrs. Stopes's desire to extenuate Mary Fitton's fault has undoubtedly induced her to travel beyond the record. Sir Edward Fitton's letter of May, 1601, does not contain the least hint of a promise of marriage; but, if there had been any such promise, we may feel reasonably sure that Sir Edward would not have failed to mention it, alluding, as he evidently does, to a project of marriage which had been previously entertained.

His daughter he “fears” has been “beguiled,” but beguiled either by Herbert's noble rank, or the superior virtue of his “honesty.” It is this ironical allusion to Herbert's “honesty,” together with what precedes, which discloses the reason Herbert alleged for refusing to marry Mrs. Fitton. She was not an “honest” woman. And this allegation is entirely in accordance with the emphatic way in which he had, according to Cecil, some three months before, and previous to the birth of the child, “utterly renounced all marriage.” Mrs. Stopes may possibly reply that the allegation of “dishonesty” was only another proof

of Herbert's baseness, and that many other “gay deceivers” have made, in like circumstances, similar allegations. But, whatever Mrs. Stopes may protest to the contrary, unbiassed inquirers will scarcely judge of this matter without taking into account Mrs. Fitton's subsequent aberrations.

In identifying Mary Fitton with the dark lady of the Sonnets, the indications of her unchastity are no doubt important; but to judge of the probability of the identification it is necessary to look at the chain of evidence as a whole, with its numerous coincidences. There is, first, the suitability of the identification chronologically. Then, the lady of the Sonnets was of such social standing as to justify the expression, “proud of this pride” (151), and she not only could play dexterously on the virginal, but her soft and tender hands gave evidence of immunity from manual toil (128). This, however, may very well have been true of many other women. Till lately it was said that there was no evidence that Mary Fitton had that dark complexion and those black eyes and hair which come out with such prominence in the Sonnets. But this objection is now altogether set aside by the Gawsorth monument. Mrs. Stopes's supposition that the Gawsorth representation may be “allegorical” is one on which it is not necessary for me to comment. The dark lady again wooed Shakspeare's friend (41, 143, 144), and was guilty, as the cause of Shakspeare's fault (151). So Mrs. Fitton, according to Tobie Matthews's letter of March 25, 1601, was the “cause” of Herbert's getting into trouble—a statement, by the way, not very consistent with Mrs. Stopes's contention about the promise of marriage and seduction, but entirely in accordance with Mrs. Martin's testimony as to Mrs. Fitton's taking off her head-tire, tucking up her clothes, putting on a great white cloak, and marching off to meet Herbert, “as though she had been a man.” This testimony is that of a woman, and cannot well be ascribed by Mrs. Stopes to the invention of base, perfidious man.

It would be, of course, desirable to obtain (if this could be procured) some explicit testimony as to relations between Mrs. Fitton and Shakspeare. I should doubt, however, whether such testimony will ever be obtained, though it is, of course, impossible to say what Elizabethan documents may still lurk in out-of-the-way corners unnoticed and unknown. But, failing this, the evidence of Kemp's Dedication is very important; and it is scarcely possible in any way to resist the inference of the Rev. W. A. Harrison (ACADEMY, July 5, 1894) that Mary Fitton must have been acquainted with Shakspeare. True, by the mistake of some one, Anne was substituted for Mary. But, in addition to the evidence we had previously, that there was no Anne Fitton, maid of honour to the queen, as the Dedication states, we now know, from the evidence of the Stepney register, that Anne Fitton had been married to John Newdigate at the early age of twelve; and, in consequence, she could not possibly have been maid of honour in 1600.

But, together with the inference to be drawn from Kemp's Dedication, there is another very interesting piece of evidence to which sufficient attention has not been given. I allude to the quarto of *Love's Labour Lost*, published in 1598, “corrected and augmented,” “as it was presented before her Highness [*i.e.* the queen] this last Christmas.” The play has a curious affinity with the Sonnets, and this in the part of the play (act iv., scene 3) which was pretty evidently modified greatly in order to the representation at court. This is more particularly the case with regard to Rosaline and her dark complexion and black hair and eyes. Rosaline, there is reason to believe, had been originally described as “whitely” (act iii.,

scene 2) like the Rosaline of “Romeo and Juliet,” who was “white” and “pale,” though with “black eyes” (act ii., scene 4). If the play was altered so that the Princess might correspond better with the queen, and the Princess's attendant (Rosaline) with the brunette Mary Fitton, we need have no difficulty in understanding the resemblance between the Sonnets and the play. It was Hermann Isaac who suggested (*Shakspeare Jahrbuch*, 1884) that Shakspeare celebrated his brunette lady-love both in the Sonnets and the play, “and had her praise expressed by Biron, his own dramatic representative.” Very likely at the court representation Shakspeare appeared in the character of Biron.

Then there is the mention, in the Hatfield letters, of Mary Fitton's marriage-portion and of the difficulty as to paying it over to her, on the alleged ground that there was no sufficient discharge, as though there were someone in the background who might afterwards come forward and claim the money. This pretext would be accounted for by a previous marriage, which had been set aside or treated as null and void. In the Sonnets there is apparently no husband to interfere between the lady and her numerous admirers. Yet the lady is reminded that “in act” (that is, in accordance with Elizabethan usage, “in fact”) she had broken her marriage vow (152). This statement would agree with a marriage having been legally set aside, though the plighted troth remained. As to the early age at which the marriage must have taken place, it should be remembered that, as already mentioned, Anne Fitton was married at twelve.

There is, besides, the mention of the “name” in Sonnet 151. Some critics of my recent work on the Sonnets have thought my suggestion that the name was “Fitton” extravagant. It is clear, however, that in Elizabethan times “fit” and “fitness” were used in a special sense entirely suitable to this place, as may be seen also from the saying which Cloten quotes in “Cymbeline” (iv. 1).

As to the conclusion towards which the evidence collectively points, there is, I think, little room for doubt. The main difficulty arises from prejudices and prepossessions with regard to Shakspeare's moral character and other matters.

THOMAS TYLER.

WINTER DARKNESS IN IOWLAND.

Keswick: March 1, 1890.

A courteous correspondent, Mr. A. C. Waters, calls my attention to an astronomical slip in my novel about Iowland. He says that I must be wrong in supposing that there could be fifty days of actual darkness on Grimsey Island.

“Grimsey being,” he says, “on the Arctic circle the sun would just show above the horizon even on mid-winter day. On November 1 [the day on which I cause the darkness to begin], the sun is 14½° south of the equator. At 66½° north latitude the equator rises 23½° above the horizon at the southern point. So at noon on November 1 the sun would be 9° above the horizon—about two-fifths as high as he is to us in London at noon on mid-winter day.”

My correspondent is no doubt right as to the astronomical position (many readers must have noticed my mistake), and I must so alter what I have written as to show that the darkness is not due to the total absence of the sun. But it is a fact that darkness like that of night, darkness that may be called perpetual, is sometimes experienced at Grimsey. Iowlanders told me at Reykjavik that even at that southerly point a mid-winter day lasted only two or three hours; and I gathered that at Akuyeri, almost the most northerly point of the Icelandic mainland, the light of day for about a fortnight





of having overthrown; but, unless I am very much deceived, Darwinians as a school would refuse to stake their convictions on the dialectical success of that lucid and accomplished writer. A great deal of the present volume seems to be taken up with arguments not indeed *ad hominem*, but, if one may so speak, *ab homine*, that is, with proving at most that Mr. Romanes has quite misunderstood the author's theories of conception and judgment, and, therefore, cannot extract from them admissions favourable to his own psychology. A great deal also merely goes to prove that the facts cited by Mr. Romanes in support of his views admit of an opposite interpretation. Some stories about animal intelligence are discredited; and one about a cockatoo is not undeservedly rejected as a ridiculous fable. It might, perhaps, be retorted that the author reads much more philosophy into the expressions of deaf mutes, savages, and rustics than they can really be made to yield. The various arguments are not only stated at considerable length, but are supplemented by copious references to the author's work *On Truth*. I may perhaps be allowed to hint that the treatise so called, however great may be its value, is not precisely an inspired document, and that its *obiter dicta* cannot be taken as at once and for ever deciding disputed points in philosophy. Thus, when a reader finds it stated on p. 54 of the present volume that the idea of extension "can exist apart from sensations of touch or of muscular effort, for it may be revealed by sight alone," and remembers how emphatically the contrary proposition has been urged by Messrs. Spencer and Bain, it will hardly satisfy him to ascertain, by the help of a footnote, that the same statement has already been made in the same words on p. 106 of its predecessor without the slightest shadow of an argument to support it.

Prof. Mivart, who is so very impatient of being misunderstood, is quite capable, when he turns reviewer, of grossly misunderstanding—I will not say misstating—his opponent's case. Here is an instance. Mr. Romanes, in *Mental Evolution in Man*, referring to self-consciousness, observes that "the greatest of all distinctions in biology" when it first arises is thus seen to lie in its *potentiality* rather than in its *origin*" (*op. cit.*, p. 233). The sentence is a slovenly one; but when read, as it ought to be read, in connexion with what follows it is perfectly clear. Self-consciousness is the condition to a vast mental superiority in men over other animals, but only in its more developed forms. On its first emergence it betokens but a slight mental superiority on the part of its possessor. Prof. Mivart, however, cites his opponent as saying that the greatest of all distinctions in biology is "potentiality" (p. 222), which is his own view, and a widely different one from that just explained. It is true that he quotes his author's exact words (with one omission) three pages further on; but not until the reader's mind has been thoroughly confused by the garbled version first given, and accompanied by some criticism showing an absolute misapprehension of their meaning—a misapprehension which a very slight study of the context would have obviated. In another quotation (p. 154), by the omission of some words, good grammar is turned into bad.

In reviewing Prof. Mivart *On Truth* I had to lament the very violent language used in speaking of the Darwinian theory. I regret to notice that he still accuses the chief supporters of that theory of teaching "the doctrine of the essential bestiality of man." I do not suppose that Prof. Mivart agrees with those who hold that civilisation has been developed out of barbarism; but I trust that even he would shrink from describing them as maintaining the essential barbarity of man. Yet the latter phrase is at least as justifiable as the former, and to refrain from using it would be showing good manners at the expense of good logic.

ALFRED W. BENN.

#### CORRESPONDENCE.

MĀDHAVA AND ŚĀYANA.

Elphinstone College, Bombay: Jan. 30, 1890.

The relation between Śāyana, author of the great commentary on the R̥gveda, and Mādhava, to whom the work is dedicated, and who is even apparently credited with the authorship in the introductory verses, has been matter of controversy. The late Dr. Burnell was the author of an ingenious theory, according to which Śāyana and Mādhava were only two names for one and the same person. I cannot now refer to Dr. Burnell's book (his edition of the *Vaṣābrāhmaṇa*, 1873), but quote Prof. Weber, *Indian Literature* (p. 42, note). "Śāyana," Burnell says, "is the *bhoganātha* or mortal body of Mādhava the soul, identified with Vishnu." Prof. Max Müller (*R̥gveda*, vi, Preface, p. 25) refers to the theory, but does not pronounce any very decided opinion. He clings, however, to the view that Śāyana was the brother of Mādhava, the latter living retired from the world, the former being his literary representative.

I do not know if the controversy has proceeded further. But I have lately come upon a statement made by Mādhava himself which ought, I think, to settle it. Mādhava is the author of a commentary on the *Parāśarasmiti*, which is extant. In the introduction to that work, as it stands in an old copy which I have recently bought for the Bombay Government, Mādhava gives the following account of his family—

"S'rimatir janana yasya sukirtir māyanaḥ pitā,  
Śāyano bhoganāthas'cha manobuddhiḥ saho-  
daraḥ."

Prof. Max Müller has already noted (*loc. cit.*) that in the course of his commentary Śāyana describes himself as the son of Māyana and S'rimatī (as Prof. Max Müller has the latter name). This confirms our verse, which in its turn puts it, I think, beyond all reasonable doubt that Māyana and S'rimatī, or S'rimatī, had three sons—Mādhava, Śāyana, and Bhoganātha. The two latter, Mādhava says, were his very "heart and soul." Mādhava in this Introduction describes himself in the usual way as chief minister of King Bukkana. I may, perhaps, add that Prof. Max Müller's statement that the author of the commentary refers to the author of the *Nyāya-mūlā-vistara* as "Bhāshyakāra," and the inference sought to be drawn, namely, that these two can hardly be the same, should be corrected. The Bhāshyakāra of the passage referred to is obviously not the author of the *Nyāya-mūlā-vistara*, but S'ankarāchārya.

P. PETERSON.

#### SCIENCE NOTES.

SHORTLY before the recent discovery of coal in the boring of the South Eastern Railway at Shakespeare's Cliff, Mr. J. T. Day had been active in forming a committee to undertake similar explorations in the south-east of England. At a recent meeting of this committee, held at the London Chamber of Commerce, under Prof. Mc. K. Hughes, it was resolved that a thorough investigation of the deep-seated rocks in the south-eastern counties should be undertaken, with the view of tracing, if possible, the occurrence and distribution of the coal measures. As this investigation may have a significant bearing on the trade of the metropolis, it is hoped that the London Chamber of Commerce may be induced to co-operate in the work.

THE first number of the French journal *L'Anthropologie*, edited by MM. Cartailhac, Hamy, and Topinard, has been published. The principal papers are by Dr. Topinard—who describes the cranium of Charlotte Corday—and by M. Montelius, the Swedish archaeologist, who writes on the Bronze Age in Egypt. Abstracts of papers in other journals form a notable feature in the new review; and numerous English memoirs—not, however, so much anthropological as geological—are abstracted by M. Marcellin Boule. M. Cartailhac contributes a report of the proceedings of the International Congress of Anthropology, held last autumn in Paris.

#### PHILOLOGY NOTES.

MESSRS. BELL have in the press a revised and enlarged edition of the English translation of Teuffel's *History of Roman Literature*, which was published by them in 1873. The German work has now reached its fifth edition, with very large and valuable additions by the well-known scholar, Dr. L. Schwabe, to whom it was intrusted after Prof. Teuffel's death. Prof. Warr, of King's College, London, is the editor of the new English version, in which the old translation will be thoroughly revised, and all the additional matter from the latest German edition incorporated. The first volume will be published in September.

MR. E. R. WHARTON, of Jesus College, Oxford, has reprinted from the *Proceedings* of the Philological Society a paper on "Latin Consonant Laws," which was read before the society last December. Together with two former papers—on "Latin Vocalism" and "Loan-words in Latin"—it may be regarded as an anticipation of the elaborate work, entitled *Etyrna Latina*, which the author has now in the press as a companion volume to *Etyrna Graeca*. (Rivingtons.) In the present paper Mr. Wharton confines himself to points in the Latin consonant-system in which Brugmann's *Grundriss* may be supplemented by fresh ideas, or in which Brugmann has too hastily adopted the views of other philologists, or in which—and this is the one defect of Brugmann's system—he has paid too little attention to the influence of dialect. In this latter connexion, Mr. Wharton points out that no one of the classical Roman writers except Caesar was by birth a Roman. He proceeds to take the consonants in order, showing the changes to which they were liable. We must be content to quote the following as specimens of his results:

"igitur" therefore means properly 'it is added,' and stands for \**jigitur* from \**jugitur*, an 'aoristic' form of *jungitur*."

"mella for \**melos* from \**medva* seems to go with *medu* 'wine' and Lithuanian *medus* 'honey.'"

"\**dis* (corresponding to *dis*) becomes in Festus *duis*, in ordinary Latin *bis*. The older form was

*dis*, which remains in compounds to denote 'division'; and with it *go de* 'from' (denoting 'separation') and *dirus* 'evil' ('different' from what it should be)."

"*lanius* 'butcher,' one who breaks up meat, from a root *LAM*—'to break,' which appears in Old Slavonic *lomiti* 'to break,' English *lame* 'broken,' and the slang word *lamm* 'to beat' (Beaumont and Fletcher)."

"*ed*, an epigraphic form of *et*, appears in *edepol* as a condensed expression for 'e Castor ed e Pol'; and in *ideo* 'therefore' for *ed eo* 'and by that.'"

"*luscus* 'one-eyed' = *luxus* 'dislocated,' beside *λοξός* 'slanting.'"

"*flamen* 'priest' is not for \**flagmen* (Sanskrit *brahman-*), but for \**flad-men* cf. Gothic *blotan* 'to worship.'"

DR. HUBERT WEIR SMYTH, of Bryn Mawr College, has sent us, as an extract from the *Transactions of the American Philological Association* (vol. xx.) a most elaborate paper on "The Vowel System of the Ionic Dialects." This paper, itself filling 136 pages, may be regarded as a prelude to the author's work on the Greek dialects generally, which the Clarendon Press has undertaken to publish. He here deals exhaustively with the several vowels and combinations of vowels, arranged under no less than 186 heads. On the evidence of inscriptions, he asserts the existence of three sub-dialects, which mark the course of Ionic emigration from the mainland of Greece: (1) Ionic of Euboea and colonies; (2) Ionic of the Cyclades; (3) Ionic of Asia Minor and of the adjacent islands and their colonies. Regarding this last, he is disposed to reject the well-known sub-division of Herodotus, as being probably based upon differences of vocabulary rather than upon the real test of phonology and schemes of inflection. The literary sources he classifies thus: (1) The elegiac and iambic poets; (2) Herodotus, Hippokrates, their contemporaries, immediate predecessors, and immediate successors; (3) the pseudo-Ionists of the Ionic renaissance. His general conclusions may be gathered from the following passages in his introduction:

"The language of the inscriptions alone is not an absolute criterion of the genuineness of an Ionic form unless the inscription is older than 400 B.C. and contains no trace of what is specifically Attic. When the language of the inscriptions, with this limitation, agrees with that of the poets, we have the surest criterion of the Ionic character of the form in question that is possible under the circumstances; and against this evidence the fluctuating orthography of Herodotean and Hippokratean MSS. can make no stand."

"\* \* \* My primary purpose has been to let the facts themselves show how great is the difference existing between what is certainly Ionic of the fifth century and what is ordinarily proclaimed as Ionic of the fifth century on the authority of Herodotean MSS. \* \* \* My survey of the evidence has led me to the conclusion that the original text of Herodotus was written in the dialect of his time, while the bulk of the variations from that dialect is due to a μεταγραφησιμὸς, which I would place about the first century of our era."

"The cardinal error of the μεταγραφημένοι was the foisting of uncontracted forms upon Herodotus."

#### MEETINGS OF SOCIETIES.

ROYAL HISTORICAL SOCIETY.—(Anniversary Meeting, Thursday, February 20.)

HYDE CLARKE, Esq., in the chair.—Lord Acton, Mr. Oscar Browning, Prof. Montagu Burrows, Prof. Mandell Creighton, Prof. Max Müller, and the Earl of Rosebery, were elected vice-presidents, and Messrs. H. Haines, H. Hall, J. S. Stuart Glennie, and Dr. Zeffel, members of the Council. Seventy Fellows were also elected.

#### FINE ART.

AN EARLY NETHERLANDISH PAINTER.

*La Vie et l'Œuvre de Jean Bellegambe.* Par Mgr. C. Dehaisnes. With Seven Heliotypes and One Lithograph. (Lille.)

THE sacristy of the church of Notre Dame at Douai contains an altar-piece of the early Netherlandish school of painting, remarkable not only for its size and the beauty of its composition, but also—so seldom the case—as being complete in all its parts. Its history is somewhat remarkable. Originally executed for the high altar of the Benedictine monastery of the Holy Saviour at Anchin, it remained there until 1790, when the abbey was suppressed, and this, with 157 other paintings, was removed to Douai, where the works of art from the religious houses in the neighbourhood were gathered together and stored. In the few years between that and 1801, whenever oak-boards were wanted by the municipal administration, recourse was had to this store. I remember on my first visit to Douai, nearly forty years ago, having seen shelves in the museum of natural history the under side of which still retained the remains of early paintings. On the restoration of divine worship in 1803, permission was granted to many of the newly appointed clergy to take a picture from the store to adorn their churches. The parish priest of Cuincy, a native of the village in which the abbey of Anchin had stood, selected the three central panels of its old altar-piece. Later on, one of his successors gave these in part payment to a tradesman at Douai who had painted the walls and woodwork in the chancel of his church. By him they were employed as shutters to the window of his atelier, and there they were discovered by Dr. Escallier, who bought them of the widow for 40 francs. In 1805 the town authorities, wishing to make use of the building in which the remainder of the pictures were stored, sold them off by auction. The sale lasted three days; the six side panels of the altar-piece were sold with others for 7.50 francs to a M. Estabel. For the shutters of another picture no bidder could be found; and thus it happens that the wings of the altar-piece of the Immaculate Conception are now one of the chief objects of interest in the local museum. The six panels of the Anchin altar-piece were later on sold by Mr. Estabel for £80 to Dr. Escallier, who, in 1857, bequeathed the entire polyptych to his parish church, expressing in his will the wish that a chapel should be erected for its reception. The picture, however, has been kept, and is still in the sacristy where, when I first saw it in 1858, it bore a label certifying it to be the work of Hans Memline, Lancelot Blondeel, or Jean de Maubeuge. I then wrote a notice of it, and pointed out that this was the work of an unknown master, probably the author of two other pictures of which I also gave some account (*Guide to Belgium*, pp. 19-21). In April, 1862, M. Wauters discovered in a MS. in the Royal Library at Brussels the name of the author, John Bellegambe, mentioned by Guicciardini and Vasari as an excellent painter known to his contemporaries as *le maître aux couleurs*. His name is also found in local publications down to as late as 1653, when the Dominican Philip Petit, speaking of an altar-piece in the church of his convent,

praises him as having been one of the best painters of his time.

Mgr. Dehaisnes, who in 1862 was keeper of the municipal archives of Douai, and had already published a volume on Art in Flanders, set seriously to transcribing all the documents he could find relating to artists and their works. Later on he was named archivist of the Département du Nord, when a much wider field of research was opened. In 1886 he published three volumes on Art in Flanders, Artois, and Hainault, down to the year 1400 (noticed in the *ACADEMY*, No. 797), in which he reprinted, together with a large number of inedited documents, all that had been already published, but carefully collated with the originals whenever these were accessible. This will remain a standard work which ought to be in every public library. The present volume is in every way worthy to stand beside it, and makes us look forward with impatience for his promised Documents on Art in the same districts in the fifteenth and sixteenth centuries, the publication of which will, we trust, not be too long deferred. To return, however, to the subject of the present volume. John Bellegambe, born at Douai about 1476, was the son of a turner and chairmaker. Nothing has as yet been discovered as to his earlier years. In 1504, the date of the earliest document in which his name occurs, he was already married to the daughter of a corn-merchant. He seems to have been a well-to-do citizen, and to have constantly resided in Douai until his death in, or very shortly before, 1534. Two portraits of him are extant—one a sixteenth-century drawing in the Library at Arras; the other, painted by himself on the shutter of one of his triptychs, and here reproduced full size; though by no means handsome, his face is certainly very intelligent.

Mgr. Dehaisnes enumerates a number of works on which Bellegambe was engaged at Douai. Unfortunately, the accounts of the municipality and those of the collegiate church of Saint Amé are the only two series that have escaped destruction, and breaks occur even in these during the period of Bellegambe's activity. By the town council he was employed to paint on a sheet of lead, 6 feet high by 3½ feet wide, a figure of the Madonna, and on another, the arms of Charles V. These were fixed in the middle of the gable of one of the town gates. He also decorated the town clock, designed costumes, and painted a bird's-eye view of the country round Douai. He designed the orfres of vestments for the canons of Saint Amé, adorned their rood-screen with paintings and gilding—this included not only the decoration of the carved portions, but also figures of the evangelists and doctors of the Church, and of the saints whose relics were preserved in the sanctuary. He also painted an altar-piece for the chapel of St. Maurand. These and other works, executed for monastic houses, and for the cathedral of Cambrai, have, it is believed, all perished. Enough, however, has come down to our time to show that Bellegambe certainly deserves to rank as one of the best masters of the Netherlandish school of the first half of the sixteenth century. I have often, when admiring Gossaert's (Mabuse) lovely Epiphany picture at Castle Howard regretted that he ever visited Italy; one would have liked to study



the natural development of his art. This one can do with Bellegambe, who, like his contemporary, John Prevost of Mons, remained true to the traditions of his school—the only foreigner of whose influence I have been able to find evidence in his work being Dürer.

The authentic works of Bellegambe comprise: (1) the polyptych of Anchin, consisting of nine panels; the interior representing the Most Holy Trinity in glory, with the Blessed Virgin, St. John Baptist, the Apostles, Martyrs, and whole court of heaven; the exterior, Christ the Redeemer adored by His Mother, and the abbot and monks of Saint Vedast. (2) A triptych in the Museum of Lille, a mystical picture representing the purification of the redeemed who are bathing in a font into which the Blood of the Lamb (Revelations vii. 14) is flowing from the five wounds of the Saviour hanging on the cross; towards this fount other souls are hastening, aided by Faith, Hope, and Charity. In the landscape background is seen a dungeon with armed men near it, evidently preparing to seize a despairing sinner who is wandering towards them, his back turned to the source of salvation. (3) The shutters of the triptych of the Immaculate Conception. (4) A triptych in the museum at Berlin, representing the Last Judgment with the special recompense and punishment awarded to the seven works of mercy and the capital sins. (5) A Madonna in the Brussels Museum. (6) and (7) Two triptychs painted for the Abbey of St. Vedast, now in the cathedral at Arras, the one completed in 1529, representing the Adoration of the Magi and Shepherds and other scenes connected with the infancy of Christ; the other, a Calvary picture—the preparations for the Crucifixion, the principal group of three figures representing Christ being stripped of his garments; on the shutters are figures of St. Anthony and St. Roch. The composition of the first of these is shown by an outline lithograph; all the others, with the exception of the inner side of the second, are admirably reproduced in heliotype by M. Dujardin, enabling the reader to form a very good idea of Bellegambe's talent as a composer. Other works of this master, in private hands, are noticed, two or three of which are said to be authentic; others, again, attributed to him with very little (if any) ground by Michiels and Scheibler, are mentioned.

Bellegambe's pictures are distinguished by a certain grace and elegance in the figures decidedly preferable to the affected mannerism apparent in Matsys' later pictures. His drawing is, as a rule, good, and the figures well modelled, but in some cases too tall. The pictures at Douai have suffered from neglect, unskilful cleaning, and restoration; the others, especially those in the museum at Lille and the cathedral of Arras, prove Bellegambe to have been a fine colourist. His landscape backgrounds are charming and his rendering of architectural details admirable. The effect of his earlier pictures is somewhat marred by the frequent introduction of tablets with inscriptions relative to the subjects represented—a plan apparently (judging by contemporary work, such as the votive pictures in the episcopal palace at Amiens and other paintings and miniatures) pretty generally followed by the artists of Picardy, Artois,

and Hainault. These inscriptions generally consist of texts from Holy Scripture, but those on no. 3 include passages from the fathers and schoolmen. Mgr. Dehaisnes is, we think, mistaken in adducing these as proof of the theological knowledge of Bellegambe. That mediæval artists had a much more intimate acquaintance with Holy Scripture than their successors of the present day is undoubtedly true; but it is equally certain that, when a commission was given to an artist, it was the regular practice to stipulate that he should carry out in his work the details of the scheme drawn up by a theologian. Mgr. Dehaisnes has occasionally missed the meaning of minor groups in the landscape backgrounds, e.g., the Blessed Virgin and St. Joseph being told that there was no room for them in the inn at Bethlehem (p. 152). I feel also that I cannot close this notice without uttering a protest against the misspelling of Memline's name.

W. H. JAMES WEALE.

#### MR. ALFRED EAST'S PICTURES OF JAPAN.

SEVERAL artists have of late years paid a visit to Japan and brought back their portfolios full of sketches of that charming country and its fascinating people. Mr. F. Dillon was, we think, the first, and many will still remember his bright and delicate drawings; and, later, we have had Mr. Menpes and Mr. Wores—the former dainty and brilliant, but more occupied with the picturesque side of Japanese street-life than intent to show us what Japan is really like; the latter wholly a recorder and not wholly an artist. In Mr. East's drawings we get something between the two. We learn more of the general aspect of Japan as it would appear to an European traveller than we learnt from Mr. Menpes, and his records are always those of a well-trained artist with a *cachet* of his own. On the whole, we are inclined to think that his is at once the most faithful and the most beautiful illustration of Japan that has yet been painted by an Englishman, and also the fullest; for Mr. East does not only show us what the streets of the principal cities are like, but he takes us to the open country, gives us harbours and lakes as well as tea-houses, and cryptomerias as well as cherry blossoms. He enables us to realise many things we have never seen before except through Japanese spectacles. None that we can name has painted for us the marvellous mountain of Fiji with whose imposing outline, much idealised, we are all so familiar in the drawings of Hokusai and almost every other Japanese artist. Now we see it as it is, not only rising in naked grandeur, but mysterious in gloom, or half-shrouded in mists, subject to all kinds of atmospheric change—changing in shape also, as seen from different sides and different altitudes. No one, either, has before dared to paint in their full force of colour the red-lacquered temples, shining like sealing-wax in the rays of the dying sun. In a word, we can take long country walks in Japan now under the guidance of Mr. Alfred East.

It is to the studies, often slight, but never without charm of colour and design, that we turn with the most pleasure. The larger pictures which have been painted in England bear, it seems to us, signs of haste in execution, and appear less complete than the sketches. There is also, as a matter of course, some inequality throughout. Some, like the "Lotus Pond at Kamakura" (42), which, in spite of evident care to render faithfully the gigantic flowers, misses complete success; a few in which the

colour strikes rather crudely; but with the majority little fault can be found, and not a few are of singular beauty. Among the last class may be safely reckoned "Kobe Harbour" (4), "Return from Viewing the Cherry-blossoms at Shiba" (8), "Lake Biwa" (9), "Moist Heat—another View of the Lake" (14), "Tea-house near Kiyôto" (29), "Fuji-San from the Plains of Suzu-gawa" (32), "View of Miga-no-shita" (35), "Fishermen on Lake Biwa" (37), "Tea-house in the Village of Hakone" (43), "Miss Plum Blossom" (47), "The Red Temple of Gion" (50), "Steps leading up to Maku-yama" (66), "Fuji-san in Rising Mist" (68), "Evening Gloom in a Cryptomeria Forest" (73), "A Roseate Flush on Fuji" (81), "The Sammon of Shiba" (89), "Gay and Grave" (93). This list is not meant to be in any way exhaustive, as any visitor will soon find out, nor is it made at random; for, if these pictures were shown alone, they would reveal a very skilful and delicate artist, and give some idea at least of Mr. East's rank as a landscape artist, and, we may add, as a poet too.

COSMO MONKHOUSE.

#### CORRESPONDENCE.

##### A FORGED ROMAN TILE.

Lancing College: Feb. 19, 1890.

In the *Ephemeris Epigraphica* (iv., n. 698, p. 207), Dr. Hübner, following Mr. W. T. Watkin (*Archæological Journal*, xxxiii, 1876, 356), publishes a tile supposed to have been found in Cannon Street, and inscribed D-N-VOC. Watkin explained this as *decurio numeri Vocontiorum*; and his explanation has been discussed by Mommsen, who rejects it (*Hermes*, xix., 45 n), and by Hirschfeld, who accepts it (*Sitzungsberichte der Wiener Akademie*, ciii. i., 294; *C.I.L.* xii., p. 150).

After all, the tile turns out to be a forgery, as Mr. A. W. Franks has assured me in answer to an inquiry. Possibly the thing may belong to the same class as two forged tiles in the Guildhall Museum, inscribed VNDINIO and PVICNV, the former of which, I suppose, is a bad shot at *Londinium*.

F. HAVERFIELD.

#### NOTES ON ART AND ARCHAEOLOGY.

A GENERAL meeting of the Society for the Preservation of Ancient Monuments in Egypt (of which Mr. Edward J. Poynter is hon. secretary) will be held on Friday next, March 14, to protest against the recent wanton destruction of monuments on the Nile, of which details were given by Col. Ross and Prof. Sayce in the ACADEMY of February 8 and March 1.

THE exhibitions to open next week include that of the Royal Institute of Painters in Water-colours, in Piccadilly; and a collection of water-colour drawings by Mr. F. G. Colman, done at Winchester, Christ Church, Romney, Bosham, etc., at Mr. Dunthorne's in Vigo Street.

WE hear that Mr. William Strang will have, at Mr. Dunthorne's, sometime during next month, an exhibition of the whole of his etched or engraved work.

ON Tuesday Mr. James Orrock will read a paper before the Society of Arts, on a subject which he has made his own—the inclusion within the National Gallery of a much greater number of works by the British masters. Sir James Linton will be in the chair; and some pictures by illustrious English masters, who are not represented in the National Gallery, will be exhibited by Mr. Orrock.

A MINIATURE portrait of the late Dr. Warren de la Rue has been presented by his son to the Royal Institution, with which Dr. de la Rue was so long associated.

A PORTRAIT of Sir Anthony Musgrave (late Governor of Queensland, and formerly Governor of Jamaica) by the Hon. John Collier is on view at the Royal Colonial Institution. It will shortly be sent to the Jamaica Institute, for which it has been painted.

WE quote the following from the *Oxford Magazine*:

"The efforts of the excavators at Salamis [in Cyprus] have been rewarded at last by the discovery of an early temple under the sand-hills which cover the seaward side of the city. Dr. Dörpfeld, of Olympia fame, saw the works a fortnight ago, and expressed confident anticipations of a considerable find. Already some small objects of art have been discovered, besides several inscriptions; and the site of a great civic building has been found, but not yet thoroughly explored. The sand drifted rapidly and deeply over the city of Teucer, and hid it from the spoiler; but it will take much labour and money to clear away the thick eliding covering. Nothing is so difficult to dig in as fine sand. Already the explorers have found evidence of the successive restorations of the city, after its destruction by the Jews in Trajan's time, and by an earthquake in that of Constantine. And there is every reason to hope that, imbedded in later buildings or buried beneath them, they may find many relics of the times when Salamis gave a grudging tribute to Persia, or under Evagoras was filled by the artists and authors of Hellas."

### THE STAGE.

#### "A PAIR OF SPECTACLES" AT THE GARRICK.

To the ill-advised horrors of "The Tosca" genial comedy has succeeded. Mr. Sydney Grundy has furnished a finished actor and a most artistic manager with a comedy as healthy as it is entertaining. One now goes to the Garrick with satisfaction.

"A Pair of Spectacles" is, indeed, rather a poor and trifling name for a piece which exhibits more than the average dramatist's power in observing human nature, and which—albeit with some farcical touches—does contain significant portraits of character. The piece is as devoid of love interest as are "Le Cousin Pons" and "L'Interdiction." Even as the dutiful wife the young woman of the story plays but a very small part. Of intrigue there is absolutely nothing; nothing whatever of elaborate plot. Yet during the two hours' traffic of the stage there are not ten minutes in which the spectator has the opportunity to be bored; and there are but a few moments—they are in the second act—in which comedy is felt to have given place to the purely farcical: in which the proceedings behind the footlights bear no longer any relation to life, and so the interest of them has vanished. A piece of which these circumstances may with accuracy be recorded must clearly have in it some very considerable qualities. And whatever the French original may possess—I do not profess to have read it—Mr. Grundy's present adaptation has a brisk and vivid presentment of character, and a dialogue, which, without being quotable in separate sentences for its brilliance, has the charm and the value of the *à propos*. The talk could not be more spontaneous; could not be neater; could not be more suited to the incidents with which it deals.

Mr. Benjamin Goldfinch and Mr. Gregory Goldfinch are two brothers: men of middle-class blood, both of them prosperous—to a certain extent wealthy—but of absolutely different social world. Benjamin Goldfinch, played by Mr. Hare, is a charming and benevolent gentleman, living in London in one of the three suburbs which are accounted "possible," and absolutely happy with an attractive second wife, and with a grown-up son who reminds him agreeably of the first. To him there enters, as the stage directions used to say, his brother Gregory—in whom Mr. Grundy has the amazing courage to show us a rough North-countryman who is not honest just because he is disagreeable, nor golden-hearted because he does not know how to behave. Gregory, in truth, is a curmudgeon, whose virtues require cultivation as much as his manners. Gregory believes in nobody. And the interest of the play depends, to a great extent, upon the influence which—certain ingeniously contrived circumstances always aiding him—he comes to exercise upon the charming brother Benjamin, whom, gradually, he renders suspicious, and, for the nonce, ungracious, putting two and two together to the impugning of everyone's motives and of everyone's conduct. Benjamin, though delightful, is without keenness of vision; and the "spectacles" of Gregory—which he thought would assist him—do him little service. He ends by discarding them. And by this time things are so contrived that some traces of humanity have shown themselves in the brother from the North. Gregory behaves better than formerly to a son who has hitherto owed everything to Benjamin. The curtain falls on a restored serenity. That is the bare outline of events—one can hardly indicate the smartness with which incident follows incident. The crispness of the conduct of the piece is wholly admirable.

The acting, too, is of excellent smoothness and finish. Mr. Hare is seen with a prominence which, be it said to his credit, he has made unusual at his own theatre. He is welcomed in a part which, while it is the leading one, is suited to him from beginning to end: more than that, I doubt if we have any actor on the stage who could play it with quite his naturalness and charm. His performance is incisive, of course; but it is likewise forcible, and, in the minuteness of its detail, it does not lose either breadth or warmth. Mr. Charles Groves is exceedingly effective in the simpler, but still telling, part of Uncle Gregory; and a pleasant bit of character-drawing is given us by Mr. Dodsworth as one Lorimer, a friend of Benjamin's. Two young men—the sons of the two brothers—are played by Mr. Rudge Harding and Mr. Sydney Brough. The latter has, perhaps, the better part—an engaging semi-scapegrace—and there is sunshine and charm in his performance. But Mr. Rudge Harding deserves, I think, equal praise for the directness and frankness which he indicates to us in the character of Benjamin's offspring. The quite minor men's parts are played with neatness by Mr. Knight and Mr. Cathcart; and of the women—comparatively in the background—it may at least be said that Miss Horlock, though a little wanting in naïveté and in brightness, is not at all inefficient, and that Miss Kate Rorke gives what is recognised as the charm of her personality

to a character that asks from her a good deal less than her skill could, at need, bestow.

FREDERICK WEDMORE.

#### THE "AJAX" OF SOPHOCLES AT ST. ANDREWS.

THE University Shakspearean and Dramatic Society celebrated the tenth year of its existence by giving three performances of the "Aias" of Sophocles on February 20, 21, and 22. Some scholars may be disappointed to learn that the play was not produced in the original Greek, as might have been expected in an academic performance. But Greek scholars in St. Andrews, though select, are few; and the townsfolk who form the playgoing audience here, for the most part, understand only the more familiar tongue. So "to do a great good" we did a "little ill," sacrificing Greek for English—we had almost said Sophocles for Shakspeare. For the society was particularly fortunate in being able to use the noble translation by Prof. Lewis Campbell, with its fine blank-verse dialogue, steeped in the mind and art of Shakspeare, and its exquisitely-rhymed choric songs. It proved a vehicle worthy to bear the thoughts of the best. The debt which the society owes to our worthy Greek professor—who has presided over its destinies from the first—was further increased by the pains which he took to make the representation of his favourite author's play as effective as possible; and to him and to his accomplished wife the success of the piece was mainly due.

Following the practice generally adopted in recent years of assigning the female parts to women, the society secured the services of Mrs. Lewis Campbell for the part of Athena, and of Miss Helen Campbell for that of Tecmessa. To these two ladies and to one or two kind friends—among whom were Mrs. Fleeming Jenkin (well known for her interest in the ancient drama) and Mrs. Spencer Baynes—chiefly belonged the credit of mounting the play and of accurately and harmoniously designing the costumes.

Mr. James Ferguson played the leading rôle with great truth and force. Though, perhaps, hardly tall enough for the Telamonian chief, Mr. Ferguson in his impersonation lost little through this defect, as every figure showed tall on the narrow stage with its simple background of dark green; and the "high-sceptred pair" of Argos, whose commanding stature might otherwise have dwarfed the hero, did not enter until Aias was dead. Especially good was his declamation of the noble lines:

"But unto thee, fresh beam of shining day  
And thee, thou travelling Sun-god, I may speak  
Now, and no more for ever. O, fair light!  
O, sacred fields of Salamis, my home!  
Thou, firm-set natal hearth: Athens renowned,  
And ye her people whom I love; O rivers,  
Brooks, fountains here—yea, even the Trojan plain  
I now invoke! Kind fosterers, farewell!  
This one last word from Aias peals to you:  
Henceforth my speech will be with souls unseen."

The eloquent hush amid which these last pathetic words were spoken showed how surely the actor had touched the springs of pity and terror; and as the "self-slain slayer" fell upon the fatal sword, one could see from the applause which followed how fully the audience appreciated the dramatic intensity with which he had invested the scene.

Miss Helen Campbell, as the "hero's captive bride," won the hearts of all by her graceful and refined acting, free from all staginess; and her noble Greek-like simplicity and self-control



gave a peculiar charm to a delineation which was almost perfect. There was no overstepping of the limits to the expression of emotion—as in some of the plays given during the recent revival of the ancient drama at Oxford and Cambridge, notably in the "Alcestis" at the former, and (as most critics thought) in the "Ajax" at the latter, university. Here Tecmessa, Phrygian though she was, spoke and acted in the true Greek spirit:

ἐκβαλοῦσα καρδίᾳ τὸ βάρβαρον.

Mrs. Campbell, as Athena, was grave, majestic, admirable; and, standing on her pedestal, and in her white, flowing robe, she looked divinely tall. "*Patuit dea.*" Speaking her words in tones weighty and yet serene, this "daughter of the highest" left upon us an impression that will not be lightly effaced.

Of the other actors, Mr. James Scott showed most dramatic talent. His rendering of the part of Teucer was evidently the outcome of most careful study. What we found most to praise in him was his uniform gracefulness of movement and gesture, and his tenderly sympathetic manner towards the dead hero's child, Eurysakes. The scene in which Eurysakes is brought on the stage to help in tending the dead body of his father stirred the sympathies of all, so tender, touching, and lifelike was the picture of the widowed mother caressed by her infant child as she bent over the form of her dear dead lord. No passionate outburst of lyric song, not the most imaginative of epic lines, could have touched us like this picture. We felt that we should have lost much had we missed it; and the force of the remark was brought home to us that the great masterpieces, even of ancient tragedy, must "be acted ere they may be scanned."

The performance of the Chorus, judged by the effect on the audience, was the least successful part of the whole play. Only their exits and entrances may be said to have been thoroughly effective. The declamation of choric songs is undeniably difficult; and, as all the lyrical passages—with the exception of the short joyous song of invocation to Pan and Apollo—were given without musical accompaniment, the method of merely rhythmical recitative which was employed was scarcely satisfactory. To the inherent difficulty of this method we may attribute the want which we felt in the Chorus of that naturalness and spontaneity which so pleasantly characterised the speeches of the other players, and saved them from being heavy. But, in spite of a certain monotony in their rendering of the songs, and a tendency now and again to unduly heighten or lower their voices when taking part in the dialogue, the Chorus deserve an emphatic word of praise for the prompt and thorough way in which their "business" was gone through.

M.

#### STAGE NOTES.

MRS. LANGTRY'S revival of "As You Like It," at the St. James's, meets with a fair measure of success. It is generally, we think, considered satisfactory as a spectacle, and Mrs. Langtry's Rosalind is a performance of great intelligence, and of some distinction. As an artist, Mrs. Langtry has greatly ripened and developed since she was last seen in England, and, as a woman, time has dealt gently with her. Mr. Lawrence Cantley, an actor of merit, is asserted to have been, on the first night of the revival, far from what is called "word-perfect." This defect—the very first of all to be remedied—has now, we suppose, received attention. No conception of a part can be accurately formed—still less can it even begin to be carried out—until an actor is absolutely master of the lines it is his business

to deliver. Mr. Charles Sugden, though he has been seldom seen in Shaksperian characters, is not unwelcome in the part he plays at the St. James's. Miss Beatrice Lamb is an interesting Phoebe. Audrey is played—and perhaps even better than it was played some years ago—by Miss Marion Lea, the quaint and finished humour of whose performance has been widely recognised.

THE Shakspeare Reading Society's public reading of "Much Ado About Nothing," at the London Institution, was, we think, distinctly in advance of their "Twelfth Night"; and if it was not more immediately telling, that is because a gentler and less obvious comedy—and at the same time a serious interest less profound—characterises, for the most part, the piece whose interpretation has been now successfully essayed. Without criticising the reading in any great detail, it is scarcely too much to say that not one part was badly done, and that in several parts there was displayed a conspicuous and admirable merit. Of course the Dogberry of Mr. Samuel Johnson—who appeared by Mr. Irving's permission—was a highly popular performance. It was also a skilled one. Mr. Whelan, as Don John, gave evidence of the director's admirable training; and it is not everybody who can so profit by instruction. Mr. Frank Murray, who was Toby last year, read the character of Borachio, and delivered his long speeches with effective rapidity and ease. Mr. Buckley and Mr. Hermann Basing gave a good account of themselves as Claudio and Benedick, and Mr. George Blagrove as Antonio, and Colonel Everitt discharged himself of the part of Leonato with singular and admirable pathos. If Miss Alexis Leighton—a professional actress of some mark—had not quite the abounding humour of Beatrice, she was in no wise deficient when the situation became serious. Miss Gertrude Giles was an extremely pleasant Hero. To sum up, we do not know what other group of people in London could have read the piece so well as did this one which Mr. Poel directs.

MESSRS. WILLARD AND LART, being under contract to produce, during their tenancy of the Shaftesbury Theatre, a play by Mr. Arthur Law, are compelled to curtail the London run of "The Middleman," of which, therefore, only a limited number of additional representations can be given.

#### MUSIC.

##### RECENT CONCERTS.

LAST Friday week the Wind Instrument Chamber Music Society held the first concert of their second season at the Royal Academy, Tenterden Street. This society is doing much good in producing works seldom, if ever, heard in London; in offering prizes for compositions; and in giving to unknown performers of promise opportunities of being heard. Besides the public concerts, meetings are held at which new or unfamiliar works are tried. The programme on February 28 included Beethoven's Sextet, an early work though marked op. 71, Spohr's Septet (op. 147), and an Octet by Lachner. The recent death of the last-named composer gave special interest to his music. In this Octet Lachner shows a mastery of form, and blends the various instruments together with consummate tact and taste. The performances were all good.

Mdme. Backer-Gründahl made her first appearance at the Crystal Palace last Saturday afternoon, and played Grieg's pianoforte Concerto in A minor (op. 16). This able and sympathetic interpreter of the Scandinavian composer's music came to London last season, and was heard in the same work. It will,

therefore, be sufficient to say that on Saturday she more than confirmed the favourable impression already made. Her command of the keyboard is immense; but to this she adds the higher poetical and intellectual gifts which constitute a pianist of the first rank. The programme included Dvorák's tender and plaintive Notturmo for string orchestra (op. 40). A. B. in the programme-book speaks of this composer's name having been made familiar to the patrons of the Saturday Concerts by his Slavonic Dances, "a" Symphony, an Overture ("Mein Heim"), and a pianoforte Concerto. Probably time failed him to tell of other important works—of a second Symphony, of the "Spectre's Bride," and of "St. Ludmilla." Beethoven's Symphony in D was splendidly performed. Mr. Braxton Smith sang in an artistic manner "Love in Her Eyes" from "Acis and Galatea."

M. de Pachmann, previous to his departure for America, gave a farewell concert at St. James's Hall on Monday afternoon, and the entire programme was devoted to Chopin. M. de Pachmann is the most satisfactory interpreter of this music, and while listening to him one experiences no feeling of monotony. The pianist on mounting the platform tried by gesture to let the audience know that his hands were cold. The opening bars of the Sonata in B flat minor were not perfectly clear; but soon the player warmed to his work, and surpassed himself. During the performance of the Funeral March one could have heard a pin drop, so rapt were the listeners. This was followed by the Ballade in A flat and the Allegro de Concert (op. 46), two marvellously fine readings. Afterwards M. de Pachmann played a variety of short solos, by no means confining himself to the order of the programme. The D flat Valse was given with numerous arabesques, somewhat after the style of Tausig's treatment of Weber's "Invitation." If M. de Pachmann has any authority for these additions, it ought to have been stated. If not, as is more probable, he should refrain from them. So great an artist should set a better example. Not only in the Valse, but in one or two of the other pieces, there were readings not according to the text. There was a large and appreciative audience.

Mme. de Pachmann appeared in the evening at the Popular Concert, and gave Mendelssohn's Variations Sérieuses (op. 54) with refinement and expression; but one would have liked more colour and breadth. Dr. Joachim played a Spohr Adagio. Mr. Hirwen Jones was successful as the vocalist. He sang Piatti's new song "My little maid and I," with 'cello obbligato by the composer. The concert opened with Brahms' Sextet in G, and closed with Beethoven's Trio in C minor for strings.

Mme. Backer-Gründahl gave a Pianoforte Recital at the Steinway Hall on Wednesday afternoon. The programme commenced with Mozart's Fantasia in C minor, the one belonging to the Sonata in the same key, with an original part for second piano composed by Grieg. It is with regret that we find so eminent a musician showing such want of reverence towards one of the great masters. This useless transcription, with its inartistic mixture of styles, casts a blot on Grieg's musical scutcheon. Tausig—famous, or rather infamous, for his tamperings—never did anything worse. The duet was performed by the concert giver and Mme. Haas, and was, we are glad to say, coldly received. Mme. Gründahl played in her best style a group of short solos, including a very characteristic piece by Ole Olsen, entitled "Fanitull," which might be easily taken as Grieg's, and three of this composer's most delightful tone-poems. The "An den Frühling" was interpreted with great

feeling and charm. After Grieg came Chopin, who was represented by his Nocturne in C minor and his A flat Ballade. The lady's reading of both pieces displayed marked individuality. The hall was so crowded that some of the audience had seats placed for them on the platform. Mme. Gröndahl could fill a larger place.

"The Cotter's Saturday Night," set to music for chorus and orchestra, by Dr. A. C. Mackenzie, was given for the first time in London by the Albert Hall Society last Saturday evening. In undertaking to set this poem of wide-world fame to music, the composer assumed a heavy responsibility. There was on the one hand the danger of making the music too important, and on the other that of making it appear superfluous. Dr. Mackenzie has found the happy mean. To say that Burns's lines have been strengthened or improved would not be true; but the composer has graphically illustrated the work, and added to its attractiveness, just as pictures drawn by a clever artist are welcome in some well-known book. Dr. Mackenzie for the most part keeps in the background. He suggests, colours, decorates. We seem to see and hear the social gathering and friendly talk in the cottage. The scene of the family circle before, at, and after supper, the reading from the "big ha' Bible," the singing and the praying, is accompanied by tones of great freshness, picturesqueness, and transparency. The delicate touches of realism, the sparing yet effective use of representative themes, the appropriate manner in which the various elements belonging to the Scottish national music are introduced—all these things display skill and judgment. Here and there the musician assumes a prominent position. The lines, "O happy love," present a suitable moment; so also do the closing ones, "From scenes like these," &c. The form in which the music is cast is an advantageous one. It continues from beginning to end without break, and the various scenes are cleverly welded together. Dr. Mackenzie has not set the entire poem; the portions omitted, however, do not in any way interfere with the general design. We consider this "Cotter's Saturday Night" one of Dr. Mackenzie's most characteristic and genial productions. The performance, under the direction of the composer, was good and the work was well received. We may mention that this was originally produced at the Edinburgh Choral Union, on December 16, 1889. The second part of the programme was devoted to Dr. Mackenzie's "Dream of Jubal." We have already noticed this work on the occasion of its production, and have therefore only to say that it was well rendered. The beautiful duet between Miss Macintyre and Mr. Barton McGuckin was specially well received. Miss Hannah Jones and Mr. J. M. Gibson took part in the quartet. Mr. J. Bennett's poem was recited in an intelligent and expressive manner by Miss Julia Neilson, of the Haymarket Theatre. At the close Dr. Mackenzie received an ovation.

J. S. SHEDLOCK.

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Incorporating *The Archaeological Review* and *The Folk-Lore Journal*

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